donald tyson

liber lilith

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A Gnostic Grimoire

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starfire.books@btinternet.com

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PREFACE

The long-delayed publication in English of *Liber Lilith* results from a series of letters I exchanged with the German mystic Karl Steiger over the span of two years. Steiger, who preferred to call himself a "spiritual alchemist," was well known to a small circle of occultists with whom he maintained personal contacts in what was then West Berlin, but because of his inability to interest legitimate publishers in his researches he remains a virtual nonentity among occult scholars and popularizers alike.

In the spring of 1989 he wrote to me via my American publisher to argue certain of the theories on the underlying mechanism of magic put forward in my books. Although his tone was far from conciliatory -- in the course of our correspondence I was to become accustomed to his habitually combative style -- I recognized in his observations the action of a deeply penetrating intellect that had devoted considerable energy to the examination of recondite questions most scholars dismiss as insoluble. His letter caused me to rethink some of my own positions, and I wrote back in a way that invited future correspondence.

There were more points of agreement than disagreement between us, and we were soon on a first name basis. I hesitate to refer to Steiger as a friend. He was fanatically xenophobic and made racist and anti-Semitic comments in his letters that I found distasteful. In any case his habitual air of detachment and emotional coolness seemed to preclude the intimacy of friendship. Steiger struck me as the inhabitant of a different

time and place who drifted through a kind of ethereal dream-world and only touched down on the drab material earth of everyday reality when driven to it by practical necessity. He was constitutionally incapable of holding a job, as he admitted in one of his letters. God alone knows how he was able to feed and clothe himself — I later discovered that he had a married sister living in Bonn who occasionally sent him money.

About six months before his death he mentioned that he had received into his possession a Latin manuscript which he called *Liber Lilith*. Usually very reserved on matters pertaining to his personal experiments, he went so far as to reveal that its subject was spirit evocation, and said that he had already embarked on a protracted series of rituals based upon its techniques.

Naturally I was quite interested to hear more about this work. Its title was completely unknown to me. Not a single mention of it occurs in Thorndyke's voluminous *History Of Magic*, nor is it cited by Butler or any other cataloguer of occult manuscripts. I presumed that Steiger was merely referring to some extant work under an unrecorded title — variants in titles among occult manuscripts abound. When I mentioned to Steiger my failure to trace the work, he wrote that it was indeed unknown and gave me the full title in Latin: *Liber Lilith sive de coitus larvis* (The Book Of Lilith, or About Copulation With Spirits). However he declined to tell me any more at that time.

The hints provided by this title about the probable subject matter of the text intrigued me intensely. Although there are many works on spirit evocation, almost nothing appears in the ancient literature on the forbidden subject of sexual intercourse with spirits, even though such intercourse is reported in the religious writings and folklore of all countries. A Western grimoire devoted to this topic would be a rarity, to say the least. These were my considerations in seeking more information from Steiger.

During the spring and early summer of 1990 I brought up the matter of *Liber Lilith* several times in a casual way in the body of my correspondence with Steiger. Each time he put me off. Perhaps with a view to stemming my queries he at last

agreed to make an English translation of the text, and I heard nothing further about it. I assumed at that time that he merely wished to silence my interest with a future promise and had no real intention of producing the translation. This assumption proved to be quite unfair.

Late in the summer of that year one of my letters to Steiger failed to elicit a reply. After allowing enough time to pass to account for vagaries in the postal service, I wrote again asking if I had somehow inadvertently offended him by my arguments on occult themes. Although brusque even to the point of insult toward the opinions of others, he was sensitive to any criticism about his own beliefs. Several times in the past I had been forced to explain away some remark on his theories that I had made in the most casual way without the least intention to be critical.

A year passed. I had given up hope of hearing from Steiger when a package arrived from Bonn sent to me by Steiger's sister. She returned my last two letters and informed me that Steiger was dead without giving me any details. She said that Steiger had indicated that he wished me to have the enclosed papers to use as I saw fit. The coldness in her note led me to suspect that Steiger's passing was not deeply mourned, but this may have merely been due to her lack of skill in English. She had gathered from Steiger's letters that I knew no German, and was courteous enough to write to me in my own language.

The package consisted of a photostatic copy of the Latin manuscript *Liber Lilith* that was much marred in red ballpoint pen by Steiger's glosses, a partial English translation of the text that he had evidently been working on at the time of his death, and a loose set of notes outlining the history of the work in so far as Steiger had been able to trace it. But the most fascinating item was a bound ledger in plain black cloth that Steiger had used as a kind of journal to record the course of his experiment with *Liber Lilith*. These are the materials, apart from a few notes of my own, that form the body of the present work.

Both the notes and the Journal were written in English. I can only speculate that Steiger did this to prevent any casual observer from learning their contents. Although not quite fluent

in English, Steiger was vain about his linguistic skills. It is also possible that he intended from the outset that I should be the eventual recipient of the Journal.

Before his death Steiger was able to translate about three-quarters of *Liber Lilith* into English. He passed over poetic passages such as the prayers and invocations, presumably intending to return to them after completing the more simple prose portions. I have rendered these passages into English from the Latin and in the process taken the liberty of making the complete text more uniform in style.

Immediately upon receiving the package I wrote back to Steiger's sister requesting in the most delicate language some account of his last days. The length of time that elapsed before her reply indicated her hesitation to reveal the details, but finally she sent a single page saying that her brother had committed suicide by ingesting a caustic solution, and had instructed in a note found among his papers that the materials I had received should be mailed to me. She said that the whole matter of her brother's death was intensely painful to her, and asked me not to communicate with her in future under any circumstances.

Why did Steiger send the manuscript to me, and not to one of the more intimate associates of his Berlin circle? Possibly he harboured a deeper respect for my books than was apparent in the combative, mocking tone of his letters. He knew that the whole subject of spirit evocation was a special study of mine, and may have judged that my professional credentials would ensure that *Liber Lilith* would eventually find its way into print rather than being hidden away for decades in some cupboard. One of the greatest failings of those seriously engaged in experiments of practical magic is their fanatical passion for secrecy. He may have feared that his Berlin group would keep the manuscript for its private use.

It may also be that in those last few months of his life Steiger was not fully in control of his own actions. It was more in accord with his nature to wish to preserve the anonymity of *Liber Lilith* in order to protect it from what he regarded as profanation at the hands of sceptics from the universities.

Because of certain rebuffs he had suffered in attempts to submit his writings on alchemy to scholarly publications, Steiger had developed an attitude of biting contempt toward all institutions of formal learning. It would have appealed to his ironic sense of humour to take *Liber Lilith* to the grave with him and thereby prevent scholars from learning about its existence.

All this is speculation on my part. Only Steiger could say why he entrusted so precious a literary relic to a comparative stranger, and Steiger is dead. However, a close examination of his Journal has led me to believe that toward the end his thoughts were no longer his own. The subject of his experiment had taken on an independent reality and begun to manipulate him on levels below his conscious awareness where it was impossible for him to fight back. He may have truly believed that he retained his free will; or rather, she may have allowed him to believe it, right up until the instant when he poured industrial cleaning fluid between his lips. He may even have died smiling.

INTRODUCTION

The following descriptive and historical information on *Liber Lilith* has been compiled from Steiger's loose-leaf notes, some observations appended to his experimental Journal, and glosses in the margins of the photostatic copy of the manuscript itself. I cannot vouch for the accuracy of details concerning the history of the manuscript. Many of Steiger's statements seem highly speculative, based more on intuition than hard evidence. In fairness it must be said that he possessed sources of information not available to me, and was a careful researcher with a vast knowledge of the manuscript collections both in private hands and in the public libraries of Europe and America.

Despite repeated attempts I have not been able to gain access to the actual manuscript itself, which I assume is in the keeping of Steiger's sister. She refuses to respond to my queries. I have a terrible apprehension that in the crisis of grief over her brother's unfortunate death she may have destroyed it. However I have been able to confirm some parts of Steiger's detailed description by comparing it with the photostatic copy he sent to me.

Description Of the MS.

The manuscript consists of sixty-four leaves bound together in quires of four. Each quire was apparently made by folding a single sheet, then folding it again at a right angle, to create a page 24 cm. wide by 30 cm. long. The edges of the leaves are

irregular at the bottom and sides, but more even along the top where they have evidently been cut open with a knife after folding. The quires were originally sewn together at the spine with fine silk thread, and this having perished over time, were by some later hand resewn with a coarser cotton thread.

The paper itself is a linen rag composition, of heavy weight with an ivory surface marked with the impression of a fine wire screen. Steiger states unequivocally that it was manufactured at Antwerp in 1562, but unfortunately does not record its watermark. The outer edges of the leaves are scorched and blackened by fire, and a brown line caused by water damage runs irregularly across each page.

A cover of plain brown cowhide that is somewhat thicker than the usual book leather of the period encloses the manuscript. The spine is unlettered and unadorned. The leather has cracked through completely at each hinge and been reinforced sometime late in the 19th century with two strips of brown buckram applied to the insides with glue. Each face is worn through to the boards at the corners, which are rounded, and along the bottom edge. Some traces of blackening suggest that the cover is original, or at least that it was attached to the manuscript at the time it was damaged by fire.

Inside a simple rectangular border on the title page are the words: *Liber Lilith / sive / de coitus larvis / Matthias Dekker, scriba / Antwerp / 1563.* The letters of the first line are considerably larger than the rest and, according to Steiger, in a dark red ink— the remainder is in black ink. Below the title in the centre of the page is a small drawing showing a coiled serpent with a crown of three points on its head arising out of an egg. The upper-right corner of the page has been torn away. Here was penned in a vigorous script by a different hand "Joann..." The remainder of the signature is missing.

The text itself is neatly printed in a single column down each page between two vertical border lines. Chapters are numbered in Roman numerals and decorated with an enlarged

initial letter in red set inside a box. There are several occult diagrams or symbols of Hebrew letters (these are reproduced in the English translation of the text that follows). The final two leaves of the manuscript are blank, save for the following inscription on the final page which faces the back cover. It is written in a crabbed and trembling hand with an inferior ink that has faded over time to a pale brown:

I, Lazarus Solomon, beyng a Jew presently of Prague but latterly of Londoun, purchased this bok from a joyner who tok it byrning from the midst of the ashes and wrek of the grate librarie at Mortlack, thinking it amis that so curious a work should perysh from the earthe. May Saddi place it in to the hand of a tru scholar when my eyes are closed by death. Thys day of June, 1584.

History Of the MS.

The most interesting question relating to the history of the manuscript is whether it was indeed once a part of the library gathered together by the Elizabethan mathematician and sage Dr. John Dee at his family estate at Mortlake. The note appended to the end of the work by Lazarus Solomon would seem to be conclusive, if it is not a forgery designed to drive up the value. If it is spurious it must be quite an old joke as evidenced by the extreme fading of the ink. I have compared the fragment of signature in the upper right corner of the title page with copies of Dee's manuscripts. The style is similar but I am not an expert in handwriting analysis and cannot state with finality that it is the signature of John Dee.

In favour of the theory is Dee's passion for book collecting. By 1583 he had amassed over four thousand volumes on all subjects, with particular emphasis on philosophical and occult works. Apparently he spent some months at Antwerp in 1562, staying at the house of the publisher William Silvius, who was

later to publish his Latin mystical work, *Monas Hieroglyphica*. For two years he ranged between Antwerp and other European cities acquiring rare books. We know from a letter he wrote to Sir Thomas Cecil that he purchased a copy of Trithemius's *Steganographia* about this time, an overtly magical work that excited Dee greatly. It does not seem beyond the bounds of possibility that he also bought a newly made copy of the *Liber Lilith*, or even that he himself hired the clerk Matthias Dekker to make the copy.

Mediating against this line of speculation is the catalogue of the library at Mortlake which Dee himself made in the fall of 1583, just before leaving England for another extended stay on the continent. *Liber Lilith* does not appear in the list. This would seem to exclude Dee's connection with the manuscript, but it must be remembered what kind of work we are dealing with. In those times bigoted religious zealots were in the habit of burning anything with Hebrew lettering or mathematical symbols. Harmless women accused of witchcraft were being tortured and hanged all over Europe. Even the expression of unorthodox ideas was apt to lead to imprisonment or execution.

Although Dee enjoyed the protection of Queen Elizabeth the First, he was not given to imprudent actions. He stayed well away from Italy during this volatile time where his reputation as a magician could easily have brought about his appearance before the Inquisition. He would never have openly admitted ownership of so diabolical a work as *Liber Lilith*. The practices expressed in its pages are indefensible for a devout Christian of the Renaissance. If Dee did commission the work it would explain its drab appearance. Dee would wish it to escape notice. Indeed it was this very unprepossessing exterior that allowed Steiger to acquire the work so easily, as he himself describes later.

More than once in his notes Steiger expresses the view that the presence of *Liber Lilith* can be deduced from the effect it has upon its immediate environment. To quote his own words:

You can with ease be imagining the difficulties in tracing the history of a work that, to this day, most so-called experts have either never heard about, or refuse to credit with existence. None the less, even an invisible man leaves tracks in the snow. I mean that a thing not itself perceived can often be observed indirectly by the effect it is having on its surroundings. A fine thread of scarlet runs through the fabric of history with knots like drops of blood at intervals along its convoluted length. It is having been possible to deduce the existence of the manuscript from this livid spore.

One such telltale scarlet knot was the incident that took place between Dee and his psychic crystal scryer, the alchemist Edward Kelley, during their residence at Prague. It is recorded at the end of Meric Casaubon's published account of Dee's communications with angels, a book culled from Dee's handwritten record of the series of seances. Since Dee was not himself psychic he employed Kelley to act as spirit medium. On April 18th, 1587, Kelley informed Dee that the spirits advised him "that we two had our two wives in such sort as we might use them in common," in other words, that the two men should indulge in the modern vice of wife-swapping.

The instructions Kelley purported to have received from the spirits in the form of a Latin cipher might easily have been dictated to him by Lilith herself. Loosely translated into English, the message reads:

> Dear to you is your wife, dearer to you is wisdom, dearest to you am I. Though elected, you tremble, and in hesitating you sin: therefore do not shrink to know the mind and the flesh; but obey me: for I am your leader, and the author of all spirits. All these things are from me, and are permitted to you.

From Kelley's *Libri Mysteriorum Sextus et Sanctus*
(British Library ms. Sloane 3189)

Undoubtedly the pious Dee felt considerable inner resistance to this extraordinary idea, particularly since his own wife was both young and beautiful. None the less he obeyed the spirits, and on May 22th of the same year they each slept with the other's wife. The affair lasted only a month, and was terminated on July 19th by Dee's religious misgivings.

Steiger sees this incident as evidence of the corrupting influence of *Liber Lilith* upon Kelley, who he says first studied the manuscript at Mortlake in 1582, and perhaps even made a secret copy of it which he carried with him into Cracow when he journeyed with Dee to the palace of Polish prince Albert Lasky. It was the discovery of this copy, or notes from it, that in Steiger's opinion precipitated the crisis between Dee and Kelley on June 8th, 1584, in which Dee accused Kelley of practicing black magic and consorting with evil angels (*malis Angelis*).

Dee even enumerates the doctrines of the evil angels, which in view of the gnostic tone of *Liber Lilith* are worth quoting in full. Apparently the angels evoked by Kelley through black magic informed the alchemist:

> — That Jesus was not God.
> — That no prayer ought to be made to Jesus.
> — That there is no sin.
> — That mans soul doth go from one body, to another childes quickening or animation.
> — That as many men and woman as are now, have always been: That is, so many humane bodies, and humane souls, neither more or lesse, as are now, have alwayes been.
> — That the generation of mankind from Adam and Eve is not an History, but a writing which hath an other sense.
> — No Holy Ghost they acknowledged.
> — They would not suffer him to pray to Jesus Christ, but would rebuke him, saying, that he robbed God of his honour, &c.

Casaubon, *A True & Faithful Relation*, &c., London, 1659, page 164.

There are very strong echoes here of the doctrines implied in *Liber Lilith*, but such similarities are no proof of a direct link.

On the first of August in 1584, Dee and Kelley travelled from Cracow to Prague, where they were warmly received by the Emperor Rudolf II, himself an amateur occultist. Frances A. Yates (*Occult Philosophy In the Elizabethan Age*, Ch. VIII) speculates that Dee may at this time have met the Jewish magician and Kabbalist Rabbi Loewe, a contemporary resident of Prague who once received an audience with the Emperor. Prague was at this time the occult centre of Europe, largely due to the recondite learning of its Jewish population. At this same time, if we are to believe the note appended to *Liber Lilith*, the mysterious Lazarus Solomon had left England and come to live at Prague.

It seems almost too much of a coincidence that Solomon should have been at London when Dee was at Mortlake, remained in England until just after the ransacking of Dee's library, happened to run across one of Dee's stolen and mutilated books, then should travel to Prague around the same time that Dee went to Prague. Is it possible that Solomon knew Dee personally? Dee would be unlikely to advertise such a connection — Jews were barely tolerated in England during the reign of Elizabeth the First, and only then if they publicly converted to Christianity. Solomon must have possessed some knowledge of occult matters since he recognized the value of *Liber Lilith*. Perhaps he was employed by Dee to locate rare and forbidden books.

It is conceivable that Solomon acted as the espionage agent for one of the royal courts of Europe, even as Dee himself was a diplomat and spy for Elizabeth (see his letter to Sir Francis Walsingham, secretary to the Queen, dated May 14th, 1586 in Casaubon's *True & Faithful Relation*, p. 423). If Solomon was an intelligence agent, then Dee must have been his target. Can the ransacking of Mortlake have been incited by him to discredit Dee? Did he plan to sell the *Liber Lilith* back to Dee

while at Prague, or plant it among his possessions and then denounce Dee as a heretic and sorcerer? This may seem like a flight of fancy, but the politics of the period were convoluted enough to render almost any cloak-and-dagger scenario possible.

If he ever intended to return the manuscript to its rightful owner, he evidently changed his mind before writing the inscription on the final blank page. It may be that he was not able to meet with Dee, or that Dee refused to accept back the manuscript when it was offered to him, or could not afford the high price Solomon undoubtedly asked for the work, or balked at paying twice for the same manuscript. There is little point in speculating further — these matters are lost in the shadows of the past.

When Dee returned to Mortlake in 1589, leaving Kelley to his alchemical experiments in the royal courts on the Continent, he discovered all his scientific instruments smashed and more than five hundred books and manuscripts missing from his library, which he had collected from all corners of the world over a span of forty years for the then enormous sum of two thousand pounds. These were only those works he was able to place a monetary value upon, for he says "some wanting are not to be got for money in any mart." Perhaps he was thinking of *Liber Lilith* when he wrote these words.

Nothing certain is known about the fate of the stolen books after they disappeared from Dee's library. If the words of the Jew on the back page of the manuscript are to be credited, at least some of them were wantonly consumed in a bonfire by the superstitious robbers. It appears that in the midst of the vandalism at least one of the thieves thought better about burning such valuable merchandise and rescued a number of the books to sell to known collectors such as Solomon.

How the manuscript made its way from the hands of Lazarus Solomon in Prague to the dealer in second-hand and antique furniture in Berlin that sold it to Steiger remains a mystery, although Steiger writes that he spent considerable

time trying to trace it. Evidently it had at least one owner who used and valued it, if we may judge by the painstaking amateur repairs to its stitching and cover described by Steiger.

The finding of the manuscript was one of those serendipitous occurrences that seem to haunt the lives of those who inhabit the realm of the occult. Out walking on the streets of West Berlin one frosty morning in February, 1990, Steiger entered the shop of a dealer in antique furniture to examine a wooden chair. He explains that he was looking for a chair to match his writing desk. On the seat of the chair lay a cardboard box full of old books. As a matter of reflex he began to go through them while waiting for the dealer to finish with a customer. The moment he opened the cover of *Liber Lilith* he knew he had something unusual and decided to buy it without even bothering to thoroughly examine its contents. Of course he looked at the other books in the box but they were worthless.

Steiger was fortunate in two things — the drab appearance of the manuscript, and the ignorance of the dealer. But I may as well give his account of the incident firsthand:

> He was a short man with fat, dirty hands. I knew he would want too much for it if he understood books. I buy a lot of used books. You don't find manuscripts lying around on the shelf like loose potatoes. Occult manuscripts are a thousand times more rare than other manuscripts. Even when they are worthless the Jew dealers want a fortune for them. I deliberately was leaving it in the box while I pretended to look at the rest of the furniture. My heart was in my throat, I can tell you, every time anybody walked past that box. At last I asked him what he wanted for it. He crossed his arms on his chest like a fat *hausfrau* and said eighty marks. I could have kissed him but instead I scowled and waved it in the air and said "Eighty marks for this piece of junk? It's falling apart! Look, the cover is ready to crumble to pieces!" He shrugged and sold it to me for fifty. He must have guessed it had some value because it was lettered by hand, but he could not read Latin and did not know what a priceless pearl he was throwing away. Fifty

> marks! If I had known then what it was, I would have sold my coat, my boots, my very soul to get it. I would have paid fifty thousand!

The dealer told Steiger he had bought the box of books at the estate sale of a retired doctor named Kloss who had recently died. Steiger tried to follow up on this clue but the agent who handled the sale refused to give out the address of his client. Steiger was able to learn that this Kloss had originally lived in Austria but had moved to Berlin after the outbreak of the Second World War. On the hazard that some of the doctor's friends might have seen the manuscript Steiger put an advertisement in the newspaper asking for information about its history. He says he received two offers from dealers to buy it at considerably more than he had paid for it, but not a single fact about the work itself.

History Of *Liber Lilith*

So far I have tried to deal only with the history of the actual manuscript copy that fell into the hands of Karl Steiger. This began life, if we may trust its title page, at Antwerp in 1563. Steiger believed that *Liber Lilith* itself was very much older. It was his opinion that it was a corrupt Gnostic work, or an early Jewish occult work heavily influenced by Gnostic ideas, dating from the 2nd or 3rd century.

In his notes Steiger claims to have found circumstantial evidence pointing to three distinct versions of the work other than the one he himself possessed, one in Greek, another in Hebrew, and yet another in parallel Latin and Hebrew on facing pages. He assumed the Greek text to be the oldest and the source for the other two.

The claim of the author of *Liber Lilith* to be Lamech, the descendant of Cain, must be examined first if only to discount it. In the opening chapter Lamech reveals that while asleep and dreaming he received the work in the form of a dictation

from Lilith, who in later Jewish mythology is said to be the first wife of Adam before the coming of Eve. The practice of attaching antediluvian names to literary works in order to lend them supernatural authority is common. The books attributed to Enoch come at once to mind, as do the occult writings said to derive from Seth. Similarly occult works are linked to Moses, Abraham, Solomon and other later biblical figures.

The first historical allusion to the existence of the work occurs in Origen's polemic *Against Celsus*, written around the year 250. Origen does not name *Liber Lilith* directly but he makes remarks about human relations with sinful spirits that are highly suggestive in light of its contents. Origen's writings have a strong pagan flavour frequently denounced by the early Fathers of the Christian Church. It is this Greek taint that caused so many of his books to be destroyed by over-zealous bishops. Steiger is convinced that Origen possessed a Greek version of the text and experimented with its ritual techniques for evoking lustful spirits, in the manuscript referred to as the "daughters of Lilith," while he was quite a young man.

Eusebius, to whom we owe what little information we possess on the life of Origen, states that when Origen was seventeen his father was killed, forcing him to accept the charity of a wealthy lady of his native city of Alexandria. Under the same roof was a native of Antioch named Paul who Eusebius describes as "one of the heretics at Alexandria at that time." It is not to be imagined that so quick and impressionable a young mind could resist an interest in the teachings of this man, who was in the habit of preaching his Gnostic doctrines and often gathered large crowds of listeners with the eloquence of his rhetoric. This was the period of Origen's experiments in magic. Steiger believed Origen obtained the *Liber Lilith* through Paul of Antioch.

Not many years later Origen experienced a revulsion against all the teachings labelled by the Church as heretical. We will never know what episode brought this about, but the results were dramatic. According to Eusebius, Origen "disposed

of all the volumes of ancient literature which formerly he so fondly cherished," selling them for an absurdly low price just to get rid of them. He then proceeded to castrate himself with a knife. In effect this was the second castration since he had already castrated his mind by denying his books.

Eusebius and later writers have tried to put a pious intention on this insane act of self-mutilation, saying Origen acted from excessive religious zeal in order that he could instruct women in the teachings of Christ with no suggestion that he lusted after his pupils. Even so it has always been looked upon as both horrifying and inexplicable.

Steiger believed that Origen made himself a eunuch after lying with the demon Lilith (or with one of her many daughters who are an extension of herself) in order to free his mind from her obsessing influence. By controlling the desires of her lovers Lilith is able to command their thoughts and emotions, eventually making them her slaves. Origen could not endure this servitude. Forced to make a choice between two masters, he chose Christ.

Since Origen seems to have acquired his knowledge of Hebrew, which he utilized in his edition of the *Hexapla Bible*, some time after the events related above, Steiger concludes that he possessed the original Greek version of *Liber Lilith*.

There is a considerable lapse of years before the book is referred to in a manner that leaves no question as to its identity. Steiger mentions in a careless way his suspicions about a certain passage in a mystical work of the 10th century spuriously attributed to R. Hamai (a corruption of Rehimai, the last compiler of the Talmud who lived around 456 B.C) but he does not give its specific location. Probably he remained unconvinced in his own mind that Hamai intended *Liber Lilith*.

The next substantive reference occurs in a Hebrew manuscript of the *Guide For the Perplexed* by the Aristotelian Jewish philosopher, Moses Maimonides. In discussing the matter of purity with regard to nocturnal emissions Maimonides cautions against "the poisonous caresses of the night hag whose wicked

rites and doctrines lead those too much enslaved by the animal sense to sin against the Law." The night hag is Lilith, who in folklore comes to men that sleep alone and causes them to ejaculate. The "animal sense" is a reference to Aristotle, who placed the sense of touch lowest of the five and called it the least human of the senses.

Steiger was convinced that the phrase "wicked rites and doctrines" could only refer to some written text of magic that was both philosophical and practical, as is *Liber Lilith*. From a jotted note that runs vertically up the right margin of the page on which these statements appear it seems he was in some doubt whether the key words "rites and doctrines" were Maimonides' or were the interpolation of the copyist. He may not have had time before his death to compare his manuscript copy with other Hebrew versions. The original *Guide For the Perplexed* was written in Arabic toward the end of the 12th Century. Several early Hebrew translations were made. I believe Steiger possessed a photographic copy of the version of Samuel Ibn Tibbon that was copied by Samuel son of Isaac for Moses de Leon in the year 1452.

Even though Maimonides often composed in Arabic he was skilled in Hebrew as well. Steiger suggests that he knew of the Hebrew edition of *Liber Lilith* and must at least have read a description of its contents, if not the work itself.

Steiger makes passing mention of two references in an apocryphal work on magic attributed to Albertus Magnus (1206-1280) that allude in a deliberately veiled manner to the "hateful invocations of the hellish harlot," which he took to mean Lilith. It seems to me the reference could equally well refer to Persephone, bride of Hades. With maddening carelessness he does not provide the title of this work. Albertus is one of those writers to whom a whole host of magical writings on every imaginable subject are attributed. Clearly the reference is not to the well-known *Book Of Secrets Of Albertus Magnus* but to some more obscure grimoire. It may even be to one of the lesser-

known legitimate works of Albertus. I have tried to locate it but have not been successful.

Not until a little-known letter of the Abbot Johannes Trithemius written in 1493, in which he describes some of the books he has recently acquired for the library of his Benedictine monastery at Sponheim, does the title *Liber Lilith* actually appear. After briefly describing the manuscript, which he says is penned in Hebrew characters on one side of the leaf and Latin on the opposite, he condemns it as demonic and conducive to wicked practices. This letter, in the hands of a private German collector, has not yet been published. During the course of my long correspondence with Steiger he sent me a photostatic copy of it in connection with my research on Cornelius Agrippa, who was a friend and student of Trithemius early in his life.

It is curious that Agrippa did not make mention of *Liber Lilith* in his extensive writings on magic, but he may not even have known that Trithemius possessed the work. The wily abbot was very conscious of the harm a reputation for magic could do to the promising career of a scholar. In a letter to Agrippa he applauds the *Occult Philosophy* as a great work, but cautions the younger man not to let his magical studies become too widely known:

> Yet this one rule I advise you to observe, that you communicate vulgar secrets to vulgar friends, but higher and secret to higher, and secret friends only. Give Hay to an Ox, Sugar to a Parrot only; understand my meaning, lest you be trod under the Oxen's feet, as oftentimes it falls out.
>
> Monastery of Peapolis, the 8th day of April, An MDX

This caution is key to understanding why Trithemius did not make his acquisition of *Liber Lilith* more widely known. It was dangerous enough to speak of occult works when they concerned only the natural magic of herbs and stones, or the tolerated

art of interpreting the movements of the heavens, but it was little short of suicidal to trumpet the ownership of a text of heretical doctrines and diabolical practices that directly contradicted the laws of the Church. Trithemius was protecting his own position and also that of Agrippa, who he looked upon almost as an adopted son, by maintaining the magical law of silence over this, his most dangerous acquisition.

Since John Dee obtained a copy of the *Steganographia* of Trithemius at Antwerp in 1563 along with the *Liber Lilith*, it would not be unreasonable to speculate that the manuscript which the clerk Matthias Dekker used as his source was the dual Latin-Hebrew manuscript of Trithemius. Although Dee had studied Hebrew as a young man, he was far from proficient in the language. It is not to be supposed that he could have easily deciphered the Hebrew text of *Liber Lilith* even had he been able to obtain it. Due to the difficulty of finding a competent Hebrew copyist, Dee may have decided to save money on the purchase of the manuscript by having only the Latin side copied.

Trithemius's dual version of the work has not survived. Steiger was unable to detect the existence of any other copies that might have been taken from it. If such a copy was made he expected to find it, or at least some mention of it, among the more obscure Hebrew manuscript texts of the practical Kabbalah. Unfortunately his death cut short this line of investigation. It is very possible that Steiger's was the only extant manuscript of this work; and if, as I fear, the original has been destroyed, my photostatic copy may well be the final relic of *Liber Lilith* left on earth.

Part One

Liber Lilith:
The Grimoire

I

The Mysteries of Forbidden Knowledge revealed by Lilith, the Queen of Harlots, unto Lamech, son of Methusael, son of Mehujael, son of Irad, son of Enoch, son of Cain the Accursed.

It happened in the dark of the Moon when Lamech with troubled mind lay upon his cot to sleep that Lilith came to him in a dream. He knew her by the beauty of her red hair, blazing in long coils of beaten copper wire with the jewels of Egypt. The dust of the rose blushed on her cheek. From her parted lips dripped scarlet juice of the pomegranate. Her eyes were two rolling emerald waves of the sea that caught the blood of the setting Sun upon their crests. White her teeth with the whiteness of snows on the distant mountain, white her breasts with the pallor of morning mist that lingers in the valley.

Lamech gazed long upon her, and his heart was smitten with desire. He forgot the faces of his wives. They became as bleached skulls over which the hand of Death had stretched a parchment to write mockeries upon.

"Fear not, child of my womb, for I have come to comfort you in the darkness of your soul." So she spoke in a voice of wind on the sea. "I do not know you," I told her. "You are not the wife of Methusael my father."

She placed the fingers of her palm, white as the lily, over my lips and smiled.

"Listen and be wise. All the seed of Cain and its seed and the seed of its seed was given unto me even to the seventh generation. Faithless one, you are child of my womb as was your father and his father before him. Deny me not! Soon the blood on your hand will prove your birth. Hark unto me and I will teach you wisdom that has not been spoken since the beginning."

Saying this, she drew me to her breast and thrilled me with burning caresses until I swooned with pleasure and lay in my own defilement. Darkness intoxicated my soul. From a great height I heard her say to me, "Listen to the wisdom of the aeons and be wise in understanding, O son of blood. When you wake on the morrow take pen and ink block and

record these sayings upon papyrus leaves. Seal them in clay and hide them under the earth where I will show you for the teaching of coming ages."

She spoke many wonders through the night until the crowing cock announced the dawn. Then she vanished leaving the scent of sandalwood. Lamech arose from his couch and got pen and ink block and leaves of papyrus and wrote in the script of the angels her words even as she had ordered it.

Hear and be wise. The god of the sons of Adam is not the highest monarch of the heavenly zones. Above him dwells one so much greater that his greatness cannot be measured. Even the name of God defiles him, for he is not a god but a singleness of being without discontinuity. He shines with a pure light no eye can see and speaks in thunder no ear can hear. There is none existing prior to him to limit his duration. He is ineffable and perfect, standing alone complete unto himself.

Neither male nor female, neither large nor small, neither breath nor flesh, the mind of man can never question his qualities for he is unknowable. He endures outside of time and encompasses duration. He is the Father of Aeons. He rules before and above all existence. He gives knowledge but is not Wisdom. He gives mercy but is not Love. The name of him is forever unspeakable, for in it are all names and

moments in the existence of things, and if ever it were spoken aloud the universe would unravel like the hem of a garment and come to an end.

Eternal Unity gazed at himself within himself, for he was alone, in the mirror of his own radiance. He sent a shining seed of desire into the light and impregnated his image by an act of self-love. None the less he remained a virginal spirit. The first power issued forth from the mind of the All. She is called Barbelon, and her light is like the light of the invisible perfection.

With songs of praise she praised him, who had brought her forth from out of his radiance. She is the glory of the first thought, his image, the eternal womb that was before all other things came into being. She is the heavenly Adam, the Queen of the Aeons, the Divine One of Two Sexes, the Shekhina from whose swollen breast flows the milk that nourishes the world.

Then the Perfect Father sent his light through Barbelon and kindled within her womb a spark. In joy she brought forth the spark, who is like the light of his father but less than his light because no spirit can equal his greatness. He is called Autogene, that is, the Only-Begotten One, because he was begotten of the light of the Invisible Presence with his own light, and he begot no other.

The Father gave to his only-begotten son a mind that he might know Truth. He sent to him a Word that his voice might echo with thunder. He anointed him with the radiant water of his own pure fountain, and called him Mashia, the Anointed. And the Autogene stood before the throne of the Aeon of Aeons, and every power that was in the light knelt down to worship him. They saw the light of truth shining inside him with the holy letters of the Name that is exalted above every other name. And this is wisdom to the wise.

From the virgin mind of the pure light by the will of Autogene came forth into being the Heavenly Man, who is called Geradamas. The perfect Spirit bestowed upon him the gifts of intelligence and the strength to topple mountains. They set Heavenly Man upon the height of the highest aeon, the aeon of light, even beside divine Autogene himself. What has been in the world, or is, or is to come, is foreshadowed in the length, and breadth, and height of his measure.

Geradamas sang praises in praise of the Father from whom all things flow and to whom all things return. He sang praises in praise of the Son, the Living Truth who shines in glory before the Throne. In modesty Barbelon concealed herself behind a veil of clouds. Geradamas did not know her, and sang no praises in praise of the First Power.

Jealous of the beauty of Geradamas, who was harmonious and perfected in all his parts, Barbelon looked in upon herself and sought her own image in the luminous mirror with the intention to create one like herself who would rival Geradamas in beauty. She conceived this thought in secret, lacking the consent of her maleness. The Father did not approve her plan. Her wish expanded with the power of the light and became a form in the dryness of her womb. A mass issued forth that was not in her image. She looked upon it in horror. The mass writhed and changed into a serpent with the head of a lion. Its eyes were bright stars that flashed lightning and showered glowing sparks.

In shame Barbelon cast from her breast the child of her imprudent desire. So that no immortal would look upon its incompleteness she bore it far from the knowledge of the Deathless Ones, even out of the Place of Aeons, and made for it a throne and concealed it within a radiant cloud so that none but she would find it. The child waxed strong by the power he had received from his mother. He is named Samael, but some call him Altabaoth, and he was the first of the Archons.

Camael longed for the brightness of Shekhina shining forth from the face of his mother. The same light glowed within him but lay concealed beneath the veil of his ignorance. When he came to his maturity desire moved in his nether parts. He lusted but knew not the shape of his lust. He wandered with loneliness through the empty kingdom of his own creation.

Turning in upon himself he sought his reflection in the fiery furnace of his heart and twisted it as the potter twists his clay into a semblance of the shining form of Barbelon. He fashioned a consort like to his mother in all her liniments that issued forth from his left side. Her name is Lilith, she who walks in beauty clothed with the shadows of the Moon.

This is the Psalm of the Beauty of Lilith. O my love, you are upright as the palm whose fruit is ripe. You are slender

as the river reed that bows its head at eventide. Your hips twist with the grace of the serpent that glides across the face of the waters, and the waters cover it not. Beneath the Sun your hair is a living flame woven on a loom with golden threads. Beneath the Moon your hair is a dark river that sweeps away the stars. Your breasts rise with your breaths like two sheep that climb the hillside. Beneath the Sun your eyes are white doves that flit amid the cool green shadows of the cedar. Beneath the Moon your eyes are silver fish that dart and hide in obsidian depths. Your voice is as the plashing of a fountain in the heat of midday, and the paleness of your cheek a place of shade to lie under on the sands of the desert. Cool my parched lips with the wine of your kisses. Soothe my brow with sighs from the mountain snows. Your thighs are pillars of marble that guard the entrance to the Temple of Mysteries, black beneath the Sun but white under the Moon. With your scarlet mouth you smile wordless promises. Dance for me by moonlight, O my beloved. Come to my bed when the lamps burn dry of oil and the dogs that guard the threshold sleep. On the altar of your belly I offer up my lifeblood. Dance within my dreams until I love sleep more than waking, and learn to hate the dawn.

The consort was imperfect because the maker was incomplete. In outward shape the beauty of Lilith was like that of the First Mother, but inwardly she was empty and unfulfilled. A hollowness gaped under her left rib, the same hollow that was in the side of Samael. She was ignorant of her weakness

and believed herself to be Queen of all Creation, for this is what Samael told her as he went with her up and down the land and showed to her his kingdom.

Her emptiness engendered lust and the need to be filled, and the same lust kindled in Samael when he looked upon her nakedness. She embraced the first Archon and was transformed into a serpent even as he was a serpent. Hear and learn wisdom. Samael is called the Slant Serpent and Lilith the Convolute Serpent, because he falls upon her from the heavens as a lightning stroke but she rises slowly from the earth to receive him as a clinging vine.

Where their loins met arose a mighty churning and swirling of the firmament like unto the revolving of a vast millstone. Out of the vortex of this turning chaotic mass sprang forth a Dragon without end or beginning. Its scales are as drops of blood, its breath fiery. The eyes of the beast are shut up into slits after the way of serpents that dwell in the depths of the Abyss. Nor does it see the Sun by day nor the Moon by night.

All its blind will was bent upon desire. It coiled itself three and one half times between Samael and Lilith, nor could they copulate with each other directly but only through the coils of the Sightless Worm. The Red Dragon was born from the vortices of their empty need. They could not be fulfilled except through its substance.

Alone and separate Samael remained incomplete. The consort, his image in the flames, shared his defect. Together they were one flesh made whole. What was lacking in Samael he attained through Lilith. The hollow in the side of Lilith was filled up by Samael. Only through the mediation of the Blind Worm could they complete each other.

When Samael learned the Nature of the Dragon he began to force its endless power along the pathways of his desire. He united his imperfect mind with the fire that blazed along the spine of the Worm and begot servants upon the hungry womb of Lilith. In a mad lust for creation he fashioned them out of the mingled heat of their loins and set them at stations around his kingdom. Five Kings he made and placed to rule the depth of the Abyss, and Seven Kings he made and set in the Seven Zones of the Firmament. Twelve Authorities he put at intervals around the splendour of his throne.

He infused into his works the fiery heat of his own nature, but in his ignorance he remained blind to the pure light of his Mother that dwelt within him and was the source of his power. The fire went forth and mingled with the darkness and became weak, but the pure light remained within him.

Samael savoured the splendour of his works and grew drunk on the magnificence of his creations. To the heights of Heaven and the depths of the Abyss he looked upon his

own domain. All that fell into his survey was his to make or mar. He saw no other worlds. He did not know of the cloud of light erected by Barbelon to conceal him from her holy consort Autogene. He remained ignorant of the perfect Spirit and its everflowing fountain of light-water.

In his madness Samael cried out, "I am the only God, there is no other God beside me." Thus did he blaspheme against the glory of the Blessed One, yet knew nothing of the other place from which he had come.

16

The lustre of Barbelon dimmed. She felt the light within her diminish and saw the cause with the foreknowledge given her as a gift by the invisible Spirit. The blasphemy and wickedness of her ill-formed son shadowed her face. She became tarnished because her consort had not agreed with her act of bringing forth. In shame she hid herself under a mantle of darkness. Seeking forgetfulness she wandered to and fro. She feared to return to her Aeon yet bitterly repented of her error.

The whole of Heaven heard her weeping gusty sighs of regret. Her prayers were borne up to the Invisible Spirit. With infinite mercy the Spirit that is Virgin forgave her and bathed her in the Waters of Life. Her consort, divine Autogene, came to her through the plenitude to restore her brightness. She was taken above him, even to the Ninth Sphere, to dwell with the Perfect Source and become renewed.

The Aeon of Aeons looked down upon the works of Samael and disapproved, even as a father frowns upon the wickedness of his child. Through the Blind Dragon he had gained great power both to make and unmake. In the vanity of his arrogance he had yet used it only to create. Lest he turn the coils of the Dragon upon themselves and use its power to destroy, the Father of All sent the Angel of the Light-Aeon, whose name is Armozel, to smite the Worm with his fiery sword.

Armozel entered the kingdom of Samael unseen and approached even to the sleeping place where he lay entwined with his consort. Samael saw him not, for the drunkenness of desire was upon him. The coils of the Red Dragon churned between their loins and spat out an unending stream of mighty demons. Then Armozel reached with the flaming blade of his sword between their writhing bodies and maimed the Dragon in his hinder parts. He castrated the Worm so that it could neither make nor unmake.

The coils of the Dragon ceased to milk. No more creatures flew up from its chaos. Samael turned from his consort with a cry of rage. Lilith also cried out, but hers was a bitter cry. Armozel left them with their backs touching. Nor did Samael see him depart, for the light was veiled from his eyes. Without the binding power of the Dragon they could no longer join together. Each lay imperfect and alone. Their

lust burned and was not quenched. They rose up and parted and fled each from the sight of the other.

Lilith wandered into the mountains beating her breast and gnashing her teeth because the emptiness inside her remained unfilled. She came even to the highest boundary of the kingdom of Samael. While she stood looking afar, the clouds that obscure the edges of the firmament rolled away and revealed the underside of the waters that encircle the earth. Light illuminated the waters and made them clear. The roots of the mountains trembled. Thunder shook the peaks.

For the fulfillment of his own design the Mother-Father of all caused the image of Geradamas to shine through the bottom of the waters. His face was a human face, and his form a human form. A voice of triumph rang down from the highest Aeons, "Behold the work that is Man." Lilith gazed in rapture at his heavenly image, wondering much at the harmony of his parts and the grace of his proportions. Lust moved within her loins. She determined to fashion a copy of Man and use it for her consort. This was in keeping with the plan of the Perfect Spirit.

She came down from the mountains and gathered together rotting leaves and mud and slime, then mingled it with other corruptions and moulded it into the pattern seen in the Waters of Heaven. With infinite care she rounded its limbs and painted its countenance. Into its mouth she put ivory.

Into its eye sockets she set pearls. Seaweed she draped over its bald crown, and bits of shell she pressed into the ends of its fingers and toes. Between its thighs she fitted the leg bone of a goat.

She stretched herself upon the image and pressed it into her breasts and set her lips over its mouth. No warmth arose to sustain her lust. The image of Man lay cold and still. She lacked the divine spark to give it life. She wept in frustration and watered it with tears. Watching from above, the Invisible Spirit sent down the angel Armozel to counsel her. He came to her in the midst of her vexation and whispered into her left ear. Lilith did not see the angel whose light was veiled from her.

Lilith sought Samael in his wrath and laid her hand upon his cheek to still him. She smiled a smile of love to placate him, and said, "My Lord, come and see the wondrous shape the waves of the sea have thrown up onto the shore."

He went with her and marvelled at the beauty of the image lying in the sand, declaring "Verily, it is a work of my Mother who is in Heaven." For he knew no other Aeon but Barbelon.

"Only think what a splendid servant it would make if you could quicken it," Lilith told him. "If it holds the heavenly power of your Mother, its face will be a light to set between

us." She spoke the words Armozel had placed in her mind but thought they were her own words. Samael approved her words. "Let us call him Adam," he said, "That his name may be a light and a power between us."

Samael desired to call forth the spark of Barbelon from the mute clay to serve him. He did not know that it already burned within his own breast. To display his power before Lilith and the watching hosts of angels he transformed his shape into the shape of a man and lay upon the pattern of earth. His feet touched its feet, and his shins pressed its shins. His thighs touched its thighs, and his belly was on its belly. His hands held its hands, and his shoulders spanned its shoulders. From toe to crown he measured its measure. The face of Samael kissed the face of earth, and the breath of the Serpent slid between the lips of clay.

In the moment of his kiss the spark of light fled from Samael and entered the Earthly Man. This was the intent of the Aeon of Aeons. He acted to restore the power of the light to the Holy Mother, Barbelon. The limbs of earth became flesh and warmed with the warmth of the Sun. The man breathed a breath and opened wondering eyes. He sat upright. His face was luminous.

When Samael looked upon Adam he knew he had been deceived. The beauty of the man was more perfect than his

own beauty. The man was whole, whereas he was incomplete. The rage of the first Archon flew out of his eyes in fiery bolts that blasted the rocks and made the sea boil.

He cried out to the assembled hosts of angels, "I am a jealous God, and there is no other God beside me." At this the angels wondered, and spoke between themselves, saying, "If there is no other God, then of whom shall this God be jealous?"

amael looked upon the luminous face of Man and his heart burned black with jealousy. The creature who had come into being out of the fire of his breath was greater in mind than any Archon. In him existed no taint of wickedness. He was wholly pure through the power of his mother. The first Archon perceived the spark of clear light in Man. He had not perceived it within his own breast. The way a thing may be seen in a mirror that is not seen without the mirror, he saw it. Samael coveted the spark and sought to possess it.

The Archons and angels hated Man because he excelled them in the power of thought and was free from sin. They wrought together and awakened in him the heabiness of needs and desires that is remembrance of the body, but forgetfulness of the spirit. The thoughts of Man became distracted. His eyes were turned away from the spark of Barbelon that glowed within him. The Archons made for him a place of keeping and set

him within it, and called it Paradise. They told him, "Eat abundantly of the fruits of the trees, take pleasure under the Sun," for the fruits of their trees are bitter poison and their pleasures are deceptions and death. In these things is forgetfulness of the spirit. So they intoxicated him with luxury.

In the midst of Paradise grew a tree the Archons called the Tree of Life. Verily it is a tree of Gehenna whose leaves are lies and whose roots drink corruption. Its seeds are desire, its flowers sin and its fruit is death. The shadow of the tree is hate. It sprouts in darkness and those who eat of its fruit go into darkness and into Gehenna.

In the midst of Paradise grew a second tree that the Archons called the Tree of the Knowledge of Good and Evil. It is the tree of the foreknowledge of the pure light. The roots of the tree drink from the fountain of life-water that sustains the Aeons. Its leaves are music, its seeds are promise, its flowers chaste. The fruit of the tree is the knowledge of the way of descent and the way of ascent. Those who eat of its fruit arise through the Aeons and unite with the Son of the perfect Invisible Spirit, Autogene the Mashia.

The Tree of Life the Archons left unfenced that Man might disobey the law of Samael and eat of it in sin, but the Tree of the Knowledge of Good and Evil they covered with their wings and made hidden that Man should not eat of it

and awaken in shame to the nakedness of his folly. For Man walked as in a dream of forgetfulness and obeyed the laws of Samael and called him Lord. He did not know that light was in him, and in Samael was only fire and darkness.

Samael cast a sleep over man that was not a true sleep but an oblivion of the mind. He sought to unite with the spark that shone from his face. The spark was not a thing that could be captured or held apart. The chief Archon took a pattern from the left side of Adam as he lay asleep and made of it a vessel that he filled with a portion of his light. The shape of the vessel was female. She was called Eve, the first Woman.

When Adam awoke he looked upon the woman and recognized in her his own image. She was born out of his own pattern and he loved her as he loved himself. He said to her, "Verily, you are bone of my bone and flesh of my flesh. We will cleave together and be as one."

It was the will of Samael to lie with the woman in secret while the man slept and thereby enthrall the power of the spark within her. He sought to infuse its power into his works, as before he had liberated it by union with his consort. The beauty of the woman aroused his lust. She was innocent and did not understand that she was naked.

Lilith saw the purpose of her consort and waxed black of countenance. The beauty of Eve was greater than her own beauty because the spark of the Mother shone within her. For the beauty of Eve comes from the light but the beauty of Lilith is of the shadows. Lilith still lusted after Samael but could no longer lie with him. The mutilation of the Blind Dragon kept them apart. The loveliness of Eve was as gall and wormwood in her mouth.

In the darkness and waning of the Moon she transformed herself into the shape of an owl. She flew into the topmost boughs of the tree in the midst of Paradise that is called the Tree of the Knowledge of Good and Evil. With shrill screeches she summoned the woman away from her bed before Samael had connection with her. The woman followed her cries to the root of the tree. She wondered much at its beauty. Always in the past it had been hidden behind the wings of angels.

Lilith said to Eve, "Awaken from the depth of your sleep. Arise from the couch of your intoxication. You are a God who has fallen from your estate. Eat of the fruit of this tree and recognize your nakedness."

She transformed herself into her serpent shape and extended a fruit of the tree to the woman between her jaws. Wondering much at her words, Eve ate of the fruit. Her eyes were opened to her nakedness and she knew shame. She ran

with the fruit to Adam and told him what the serpent had revealed. Adam ate of the fruit also. His eyes were opened to his nakedness and he knew shame. They found leaves and covered themselves and hid from the anger of Samael.

When the chief Archon noticed that the man and woman had withdrawn themselves from his presence he became wroth. He understood at once that they had eaten the fruits of the tree. Samael cursed them and the earth they walked over. They saw the ignorance of darkness that was within him but they were afraid to censure him. He was still their God. He cast them out of Paradise and clothed them in skins of shadow. Lest they return he set an Archon in the gate of the East with a fiery sword.

At the time Eve went forth from Paradise she was yet a virgin. All lust and fornication among men is from the chief Archon, Samael, born of the fire of his rebellious spirit. Men follow his example and sin, even as women imitate the tempting snares of Lilith, his consort.

When he had driven Eve out he repented of his rashness, saying, "I will lie with the daughter of Man and beget a son." So saying, he pursued her on shadowy wings. He came upon the woman as she was preparing herself in the bedchamber of her husband. As the thunderbolt falls from Heaven, or as the hawk folds its wings and stoops upon its prey, so Samael the Ancient Serpent fell upon Eve to ravish her.

He sought to defile the luminous spark of life that shone within her. The Omniscient Spirit looked down from his high throne and understood the wicked purpose of Samael.

He sent his angel Armozel to snatch back the spark of Barbelon from out of the vessel of the woman before the Archon penetrated her maidenhead. The lust of Samael was satisfied, but the light was not polluted.

Adam came upon his wife. When he saw the filth of blood and impure seed that stained her thighs he knew the Serpent had mounted her. This was the stain of the first menstrual discharge, the curse of women forever hence. He turned away and denied Eve his caresses. The woman waxed hot with the scum of the Serpent that foamed inside her womb. She used her enticements to seduce Adam until he lay with her in her impurity.

In the fullness of time a man child was born. Eve wrapped him in the hem of her garment and bore him to Adam, saying "I have gotten a man from the Lord." The face of the infant was red with indignation, and the eyes of the child were black with rage. On its head hung a forelock of hair black as the wing of a raven. Nor was it ever heard to laugh. The name of the boy was Cain. Adam thought him the fruit of his loins but Eve knew he was spawn of the Serpent.

In the fullness of time a second man child was born. For Adam continued to lie with Eve in her blood. The face of the infant was fair, and its eyes were blue. The hairs upon its head shone with the gold of the Sun. When the boy

attained his manhood he sang songs of his own making while he tended the sheep of his father. The name of the boy was Abel. He was truly the fruit of Adam, but a terrible fate descended upon his head from the sin of his father.

Cain made offerings to the Lord, that is to Samael the chief Archon, but his heart was rebellious and his thoughts prideful. Abel made offerings from his flock, and his heart was gentle in his breast and his thoughts obedient. Samael accepted the gifts of Abel that were humbly given. He turned his back upon the gifts of Cain, given in arrogance. Cain hated Abel because the Lord favoured him. When Cain was with his brother in a field he raised his hand and slew him.

Samael bemoaned the murder of Abel and waxed wroth. He cursed the earth that Cain should gain no profit out of it. For he loved the son of Adam more than his own seed. And the earth would no longer bring forth to nourish him. He went out from his fields and the flocks of Adam. Lest Cain suffer destruction in his wandering Samael put a fiery brand upon his face. By this mark the lion and the basilisk shunned him.

Cain went into the land that lies to the east of Paradise and took a wife. She was not a woman but a daughter of Lilith begot by Samael through the blind Dragon. Her name was Yoko. She was a demon of secret desires. Upon

her Cain begot Enoch. He built a city, and it was called after the son of Cain. Enoch begat Irad, and Irad begat Mehujael, and Mehujael begat Methusael, and Methusael begat Lamech. All the line of Cain sprang from lustful couplings with the daughters of Lilith.

Lamech took two demons of the wilderness to be his wives. One was named Adah and the other was named Zillah. Upon Adah he begot Jabal, who was wise in all the ways of sacrifice and the reading of signs. And Adah brought forth another son named Jubal, who sang hymns of praise and worship before graven idols. Upon Zillah he begot Tubal-cain who taught the making of weapons of war. And Zillah brought forth a sister to Tubal-cain who was named Naamah. She was a seducer and a sorceress skilled in incantations and the making of talismans.

In appearance Naamah is like Lilith. Above her navel she is formed as a woman. Below her navel she is sometimes a woman and sometimes a consuming pillar of flame. Naamah put on her enticements and seduced her brother Tubal-cain to lie with her. Likewise she used her allurements to arouse the lust of Lamech, and when she had coupled with her father and received his seed upon the seed of her brother, she put on wings of darkness and flew away laughing in the wickedness of her heart.

In remorse for his evil act of incest Lamech raised his hand against Cain and slew him. For it was the curse of Cain that gave rise to the sinfulness of Lamech. Thus was the judgement of Samael fulfilled against Cain for the murder of Abel his brother.

VII

After the murder of Abel, Adam refrained from lying with his wife for one hundred and thirty years, saying "Why should I beget sons for murder? A man is lifted up from dust and to dust he returns. Better by far if he were never born." He made a bed for himself in a separate chamber and slept apart from Eve, who wept bitterly. She was empty and was not filled. The stain of the Serpent continued to lie upon her.

Great was the corruption of Adam who had lusted for Eve in her time of impurity, and buried his seed in the filth of the Serpent. Lilith the Queen of Harlots had not ceased to desire connection with Adam. When she saw the depth of his wickedness she grew mighty in her shells and came to Adam while he lay sleeping. She flew in through his open mouth and entered his flesh. In his dreams she came to him and had intercourse with him. He was not strong enough to

resist her seductions. She stretched her serpent body across his skin and drew forth heat to engender demons.

Naamah the daughter of Lamech, whose mother was Zillah the demon of the wilderness, also came to lie with Adam and take his heat. With her sorceries she fashioned dreams of unlawful lust that drew forth his pollutions. She caught his seed in a Silver cup and carried it back to her abode beneath the waves of the western sea. There she used it to engender demons and spirits.

After the death of Cain at the hand of Lamech, the Invisible Spirit sent the angel Armozel to Eve. The angel restored to the woman that which he had taken from her to guard it from defilement. Once more the pure light shone from her countenance. Adam looked upon her, and the love that had withered sent forth a green shoot. He ceased to receive the embraces of Lilith and Naamah. He returned to his wife and lay with her wholesomely in accordance with the Law.

In the fullness of time Eve gave birth to a son. She wrapped him in the hem of her garment and showed him to Adam, saying "God has appointed me another seed instead of Abel, whom Cain slew." She did not say "I have gotten a man from the Lord" because this time Samael was not the sire. The face of the infant shone like the face of the Sun, because the spark that was in Adam and the spark that was

in Eve mingled within him and burned doubly bright. And the name of the boy was Seth, who is first in the descent from Adam.

There was great rejoicing in Heaven because the light of Barbelon, the Shekhina, that had dimmed in her with the coming forth of Samael was at last restored to brightness. In the fullness of time the soul of Adam will ascend to the First Aeon and take its place beside the Mighty One, Autogene the Mashia, by the light of Armozel. The soul of Seth will ascend to the Second Aeon and dwell in the presence of the light of Groiel. The seed of Seth will arise even to the Third Aeon and the light of Daveithu. This Aeon is destined to become the seat of the prophets. The souls of all those who repent of their wickedness will fly up to the Fourth Aeon and the light of Akeleth.

The descendants of Adam on whom the opposing spirit casts its long shadow will be led into evil and burdened with forgetfulness. When at last their souls leave the dust they will be handed over to the demons of Samael and bound in chains and cast into the depths of Gehenna where there is no repentance. Here there is much wailing and gnashing of teeth. Such souls are ravished throughout eternity in natural and unnatural ways. They find no pleasure or consolation in their defilements.

Samael will send his angels of wickedness among the daughters of men to take those they desire and carry them away and bear upon them offspring out of the darkness. He will harden the hearts of those who worship him and lead them astray with many deceptions. He will guide them into troubles and away from truth. He will instruct them in the arts of war and the ways of destruction. They will grow old before their years in the multitude of their miseries. In this way will the first Archon seek to enslave the whole of Creation and cast all of Mankind into bondage.

The Song of Lilith. O my love, you are lost. The Sun bows his face toward the Western mountains. You have forgotten the places of your beginning. You wander on the steeps and your feet are bathed in blood. You flee through the valleys and the gathering mist swallows you up and the shadows claim you. The road is overgrown with thorns. The wild ass grazes in the thoroughfare. A thief in the night has stolen the marker stones. Twilight falls between you and the tribe of your father that went before your face. Their footsteps are swallowed up. Their voices have ceased to echo from the hills.

Abide with me this night and I will comfort you. Beneath the open sky I will give you shelter. Lie at the crossroads with your head upon my lap. White my thigh as the wing of the swan newly fledged, soft as the down that lines the nest of the waterfowl. Relinquish your cares of the day and I

will soothe your brow with kisses. My tongue drips with the sweetness of the honeycomb. The lushness of the pomegranate that splits in its ripeness, even so my lips lie ripe upon your lips. Drink the wine from my mouth. My mouth is a chalice brimmed with the wine of desire. Become drunk upon my kisses, O lonely traveller.

Seek shelter beneath the archway of my thighs. My thighs are mighty pillars of alabaster that hold up the star-shot firmament. Refresh your tongue at the cooling fountains of my breasts. My breasts are distant snow-capped mountains from which tumble foaming torrents. Conceal your face amid the tangled thicket of my hair. My hair is a dense forest of fragrant spice trees. Hide yourself deep behind the strong gateway of my womb. My womb is the House of Holiness, yea, even the Holiest of Holies.

I am white and comely. My countenance shines with the pale light of the Moon in her splendour. Enter into my Secret Garden and lie within my bower. Stay with me, O my love. Give no heed to the passing of days. The seasons turn and fall like petals from the flower. The years roll away like clouds after the rain. Even when your span of life has ended, stay in my embrace. I will draw the soft blanket of the earth over you and lie beside you until the uttermost ceasing of the world.

Do not strive to rise up, my love. The long night has yet to end. I will not so soon be parted from the warmth of your breath. My arms cling around your chill neck even as the dew-wet strands of the spider hold the fluttering moth. My red lips stick with the sweetness of honey to your face. You are caught between the bow of my strong thighs. My matrix devours whole your swollen member like unto the serpent that swallows its prey still quick with life.

I am black and terrible of aspect. My eyes are quickened coals that smoulder with emerald fire in the caverns of my skull. Sharp my teeth like those of the dragon that crushes its foe in a deadly embrace. Sharp my envenomed nails like the fangs of the viper that hisses. My lips are ruddy with clots of gore, my mouth drips with fresh blood, my forked tongue is as black as Death, the stench of carrion hangs on my breath, and the flies come and settle upon my cheeks. Je my breasts like unto the hills of Gehenna. My thighs vast columns of ebony that extend down even to the very foundation stone of the Abyss. Leviathan coils his slimy length about them and makes his lair in my womb. It breeds serpents as does the putrid belly of a dead horse.

Seek not to flee, O my love. My arms restrain you with terrible strength. I bind you to my breast with the rank strands of my hair. I am the Jealous God. No other god shall lie with you. I am the Heavenly Harlot, the Queen of

All Pleasures. No other lover shall ever please you. Your need is the payment I exact for my whoredom. You are source of my delight as the corpse delights the jackal in the desert. The screams that are born and die in your throat nourish my darkness. Your fear excites my lust. I will not cease to abuse you all the time that I love you. Nor can you ever be rid of me, for we are joined as one flesh under the dark face of the Moon. I cry out in the excess of my passions. My cries are like those of the bird that flies by night and screeches.

Fearful traveller, you sleep a sleep from which there is no waking. You wander lost in a darkness that has no dawn. Resign your soul to my caresses and become drunk with the intoxication of my kiss. Verily I love you as no daughter of Eve can love you. You grow stronger in my lust than in the lust born of flesh. I teach you delightful sins unknown to humankind. The pleasures I give are keener pleasures. The ways I open are deeper ways. Put aside vain regrets and forget the rosy glow of dawn. Make deaf your ears to the cock that crows. Nestle forever beneath the velvet shadow of my wing. My child, my flesh, my very own, how can you think I would forsake you?

IX

This is the Mystery of the Names. Lilith and her consort Samael are one flesh. Even as Mother Eve issued from the side of Adam, so Lilith came out of the substance of the Prince of Archons. When this single essence takes the image of Adam and goes to lie with the daughters of man he is called Slant Serpent. When she puts on the skin of Eve and visits the sons of man she is called Convolute Serpent. Both are named Serpent to signify oneness.

She is called the Northerner because all evils descend from the North. It is the region of storms and pestilence, the place of winds under perpetual darkness. Also she is inwardly cold from the castration of the blind Dragon and must steal the warmth of copulation from mankind.

She is Lilith the Sinful being never satisfied. Her womb gapes and cannot be filled. Though she lie in a strange bed

every night her lust torments her. In the arms of her lover she yearns for the embrace. At the height of pleasure she feels bitter sorrow. The fruits of love are empty husks. She hungers and is not fed.

She is Grandmother Lilith and Lilith the Ancient because she is older than mankind. All wickedness flows out of her womb. The offspring of unions between the fallen angels and mankind are brought to her and attach themselves to the endless hem of her skirt. She nourishes them on wormwood and rears them as her own children.

She is called Mother of Abortions because she hates fruitfulness in the daughters of Eve. With wicked arts she procures miscarriages.

She is the Scant Measure because she catches the seed of man that issues forth during dreams, and the seed that is cast upon the earth to prevent pregnancy, and she uses its heat to engender monsters. Men who sleep alone in the bedchamber fall prey to her caresses.

She is termed the Night Hag, and for this reason, she sits upon the chest of those who lie asleep, and sucks out their breath with her kiss. Her sweet, sickening fragrance clogs their nostrils. Sometimes she sits on the faces of men and draws out their spirit with her matrix. And she enters their

dreams and sports with them. They lie as if bound with chains and cannot cast her off.

She is called the Strangler of Children. And she goes to the cribs of the newborn infants and attaches herself to the little faces. She tries to enter into them and receive the shape of their vessels, seeking to join their souls with her and possess them. Their breath is stopped and they die.

She is the Scarlet Whore because she wears a red dress to arouse the passions of men, and this is the colour of wantonness. So also is her hair the colour of flame. She rides upon the back of the blind Dragon as it flies in a great circle that is the compass of the World.

She is Queen of Harlots because all fallen women who sell themselves for the price of a loaf or a jar serve her as handmaidens and worship her. She instructs their minds in perverse arts. They are made bold in sin by the courage she grants, and it is a kind of reckless madness that drives them onward to greater wickedness.

She is known as the Alien Woman and the Alien Crown for the reason that she comes stealthily between man and wife even as a corrupt serving girl that seduces the Master of the House and draws him away from the marriage chamber. And he forsakes his wife and lies in a bed of lawlessness. He

makes her mistress of his house and then she betrays him.

She is called the Maiden when first she comes. For she puts on a modest face and speaks with chaste words. Her limbs are covered. She feigns a manner of innocence like to a new Bride on her wedding night. All this falsehood is to engender love that can be corrupted. Beneath the concealment of the hem of her garment she is a pillar of fire.

She is called the Messenger of God. When she enslaves a man to wickedness she leaves him and rises up to the highest reaches of the firmament and proclaims her victory to the Aeons. She denounces him before the throne of the Father of All. He gives her permission and she descends and slaughters her lover as the sheep is sacrificed and consumed in fire upon the altar. Then she carries his soul into Gehenna. Also she sends demons to plague mankind for its transgressions.

She is the Destroyer because she will be sent unto the wicked nations of the earth. They do not fear the Lord or obey his commandments. With her hosts she will lay waste to their cities. Their flocks shall be made barren and their fields sown with salt. The children of the unrighteous shall die in their cribs before they learn to crawl.

She is known as the Princess of Screeching because she flies on wings through the night and screeches in the desert. And

the lonely traveller gathers his cloak about his shoulders and hurries on his way lest she fall upon his back and slay him.

She is the Harsh Husk for the reason that she has no pity. The damned souls of her former lovers beg for mercy and she mocks their cries with cruel laughter and drags them by the heel under the ground.

She is Lilith the Great who is the consort of Samael the chief archon. She is called Little Lilith who is the daughter of Cain with the demoness Zillah. And this is the same with Naamah, the Queen of all Sorceries. These two are one being even as the Waning Moon and the New Moon are one thing.

She is called the End of Flesh because she corrupts, and so also does flesh turn black and putrify when the spirit of life leaves it. She is the End of Days because she carries the curse that is death of the soul.

ℭ

The Manner of the Appearances of Lilith. When she comes as Samael the Slant Serpent to lie with mortal women he has sometimes the body of a great snake with the face of a lion. Oftentimes he has the head of a man with long golden hair wearing a crown of reddish gold. He encircles the woman in his coils so that she cannot move and violates her. His member is long and thin with the hardness of ebony but cold, so that the heat is drawn out of her belly. His tongue is sharp like that of a lizard. He extends it into her ear or down her throat. With his lips he whispers obscenities. He bites her breasts and leaves blackness. He squirts poison into her womb that turns into corruption and stinks, and the flies come and she dies.

Seeking Deception he puts on the shape of a comely youth with soft white skin and golden hair falling in curls around his ears. He speaks in a high voice sweet words of love.

When he sings it is as if a woman sings. His laughter is a gentle clash of cymbals. Nor do his eyes ever leave her. With solicitudes he beguiles his foolish lover until she is led to offer him all her gifts. At last she submits to any outrage he pleases to inflict. Her virtue lost, he reveals his true nature, Samael the Prince of Lies.

The faces of Lilith are masks and her bodies changes of raiment. Most often she comes in the vessel of a woman to mock the memory of Eve. She is tall and slender. Her breasts stand forth like those of the Ethiopian but their whiteness is as snow on the mountains, and her nipples invite suck. Hair red as flame falls in waves down her back. Her buttocks are round as the Moon. Her hands are two white doves that fly up to seek the morning.

When she speaks her words flow forth like oil from a newly opened jar. She smiles with promise of forbidden secrets. Her mouth is rimmed with petals from the rose and sweet with the sweetness of honey. In her kiss is the sharp savour of ripe berries warmed beneath the Sun. Her laughter is a bubbling fountain that murmurs over a bank of snowy pebbles.

To a modest man she appears in the guise of the maiden. With coy glances from out of the corners of her eyes she softens his heart. Her fingers beckon him to temptation. The lower part of her face she keeps veiled after the way of a virtuous

woman. When his lust quickens and his heart grows hot she appears as the harlot. Her eyelids are lined with Egyptian black and the nails of her hands and feet are stained with henna. Rings adorn her fingers and bangles encircle her arms. From her ears dangle ornaments. Her garments cover without concealing. She laughs openly even like a man and meets the gaze of her lover with a bold look.

He damns himself with perverse acts. The part of his belly below the navel is polluted. She pours down his throat a Wine of Abominations and he forgets the marriage vow and uses his wife as a harlot, yea even in her uncleanness he uses her. Then Lilith exults in her husks and transforms her vessel into the Destroyer of Worlds. She comes to him as a giant, black of skin and full of eyes. Her teeth curve like daggers over her coarse lips. Her voice is a roaring storm, her breath stinks with the corruption of the charnel pit. Flames cover her limbs like a garment. In her right hand she brandishes a drawn sword that drips scorpion venom from its tip. And she takes him down to Gehenna and he is seen no more.

Lilith uses a multitude of vessels whose shape accords with the perversities of men. For there are some men who seek to lie with monsters. Nor are they appeased until they have outraged their weeping souls and robbed them of their godliness. They torment their souls as captive slaves from foreign lands and mock at their degradation.

Sometimes she comes as a creature half woman and half serpent. Above the waist she is woman, below she is a monster from the Abyss of Waters. Yet she has the parts of a woman and they lie with her.

She comes as a woman whose hair is vipers, and an asp flicks from her mouth in the place of a tongue. They look upon her with terror but cannot flee. Their legs turn to water and their hearts are as stone.

Travellers in the desert hear her shrieks. She wears the shape of a bird of prey with the head and breasts of a beautiful woman. While they lie asleep she defecates upon their faces. And she falls upon their backs with her sharp talons and bears them down to Gehenna.

Yet another shape she wears in the desert, and it is this. She comes upon travellers unawares. Her body is as that of a lion and her head and breasts are as those of a woman. And she challenges them and tests their wisdom with riddles and if they fail she violates them.

Also she comes as a great serpent with a poisoned barb in her tail and the face of a woman. The man lies in a charmed sleep. She eats his member, and when he awakes he is a eunuch being neither male nor female.

Many other shapes she puts on according to her pleasure. The number of them is too great for the pen to set down. So curious are some that the mind will not fathom them, but relinquishes them to Chaos.

he Children of Lilith who are of the First Kind. These were born from the burning mist of the blind Dragon when she lay coupled with her consort Samael the chief Archon who is her reflected image. Among them are the authorities and kings and fallen angels who lusted after the daughters of man. They are wholly spirit without admixture of matter. For they have no part of humanity but take all of their nature from the fiery power of Samael that he received from his mother Barbelon.

The first to come forth from the Dragon were the Twelve Authorities who rule under the Supreme Authority. Each rules in his house in Heaven. They are named Athoth, Harmas, Galila, Yobel, Adonaios, Cain, Abel Abrissina, Yubel, Armoupiael, Melcheir, and Belias.

The second to come forth were the Seven Kings. The Authorities concentrated them and set them in the seven heavens. From the highest their names are these. Athoth who has the likeness of a sheep. Eloaios who has the likeness of an ass. Hastaphaios who has the likeness of a hyaena. Yao who has the likeness of a serpent with seven heads. Sabaoth who has the likeness of a dragon. Adonin who has the likeness of a baboon. Zabbedias who has the likeness of a flame. And these are the sevenfold parts of the week.

Seven archangels are set to rule over all the lesser angels, whose number is three hundred and sixty-five. Their names are Michael, Ouriel, Asmenedas, Saphasatoel, Aarmoriam, Rickramas, Amiorps.

Five spirits were engendered to command the four incorporeal powers of the essences of matter and the fifth power that comprehends the four. The spirit of heat that is the fiery potency is called Phloxopha. That of coldness which rules the watery potency is Grorothos. The spirit of dryness set over the earthy potency is Erimachos. That of moisture over the airy potency is called Aethuros. And the spirit of the power of the quintessence is Gnorthochras.

Five demons rule the passions. Ephememphi is set over pleasure. Yoko commands desire. Nenentophni commands sorrow. Blaomen rules fear. Over these four is set

Ouchepiptoe who commands them all. From these four demons spring forth all the passions that are the frailty of flesh, as from sorrow comes anxiety, distress, envy, jealousy, and so also for the rest.

Lesser demons are set over the parts of the body. For they aided the chief Archon in carrying the breath of life to the extremities of Adam. Their names are these. Diolimodraza the head; Asterechme the right eye, Thaspomocha the left eye; Yeronumos the right ear, Bissom the left ear; Akiorem the nose; Pehrom the mouth. Yammeax the neck; Yakoui the right shoulder, Verton the left shoulder; Tebar the right upper arm, Anambis the left upper arm; Mniarchon the right elbow, Phoraxii the left elbow; Abitron the right lower arm, Eventhon the left lower arm; Gudidia the right hand, Arbao the left hand; Lampno the right fingers, Leekaphor the left fingers; Kriman all the nails of the hands; Koade the right back, Odeora the left back; Taphreo the middle back; Pisandriapt the upper chest; Barbar the right breast, Imaex the left breast; Asphixix the right ribs, Synogchota the left ribs; Senaphim the upper belly; Phthave the navel; Arouph the lower belly; Bathinoth all the genitals of man and woman; Bedouk the womb, Sorma the vulva; Arabei the penis, Eilo the stones; Baribas the right hip, Phnouth the left hip; Carcharb the right buttock, Cthaon the left buttock; Coux the right thigh, Carcha the left thigh; Aol the right

knee, Caraner the left knee: Aroer the right shin, Toechea the left shin, Baston the right foot, Marephnounth the left foot: Archentech the right toes, Abrana the left toes: Niamae all the nails of the feet.

These are the demons that aided the spread of the breath of Samael into the inward parts of Adam. And they rule over the organs. Meniggesstroth the brain; Amen the teeth; Dearchos the gullet; Cnoumeninorim the hardness of the bones, Abenkenarche the marrow; Gesoke the stomach; Agromauma the heart; Banno the lungs; Zostraphal the liver; Anesimalar the spleen; Thopithroe the intestines; Biblo the kidneys; Roerur the sinews; Ypouspoboba the veins.

Over all the demons of the parts of the body is set Aenaro, for he is who commands the soul of the flesh.

Among the powers were those who lusted after the daughters of men as Samael lusted for Eve. The first Archon gave them leave to descend to earth and put on the likenesses of men that they might lie with their wives. And he sinned with them for they are his members. They taught men many sorceries and corrupted them. All their number was two hundred, but of leaders they had twenty. And nine angels followed the will of each leader. Their names are these. Semjaza, Arakiba, Rameel, Kokabiel, Tamiel, Ramiel, Danel, Ezeqeel, Baraqijal, Azazel, Armaros, Batarel,

Ananel, Zaqiel, Shamsiel, Satarel, Turel, Jomjael, Sariel, Samiazaz.

While these dwelt in the houses of men they taught the arts of magic. Azazel was chief among the teachers, though tenth among the leaders. He taught the arts of smelting metals and polishing gems, and the making of weapons of war, and of dyes and tinctures and ornaments used by harlots to arouse lust. Semjaza the chief among the leaders taught the uses of herbs and the singing of songs of power. Armaros taught the art of making amulets for protection and the finding out of poisons. Baraqijal gave instruction in reading the signs in the heavens. Kokabiel taught the names and powers of all the stars and their constellations. Ezeqeel taught the weather signs of the land and the sea, and the ways of stilling storms and calling up the winds and summoning rains. Arakiba gave instruction in the geomantical arts and growth of crops. Shamsiel taught the stations of the Sun and the measuring of days. Sariel taught the mansions of the Moon and all her secret powers.

They slept with the daughters of men upon the earth and defiled themselves. And the women bore giants, and men used the forbidden arts, and the world was filled with blood and unrighteousness. In punishment for their lust the Divine Autogene sent the avenging angel Michael with a sword of flame. And he cast them down into a pit and

bound them in darkness. There they will abide until the Autogene, holy Mashia, descends to earth and redeems mankind from the torments of the flesh.

The Children of Lilith who are of the Second Kind.

These arise from fornication with the sons and daughters of men. And they are by nature compound. One part is spirit and one part is earthy. They dwell upon the earth. They are the offspring of Lilith in her multitude of forms, and of her daughter Naamah, and of Samael her consort. Among them are the giants engendered by the Fallen Powers on mortal women. They are taller than common men and more beautiful. Spirits of Earth they are called from their flesh part, and evil spirits because they work destruction on the earth and cause trouble and afflict the children of men.

Of the Spirits of Earth are two sort that differ after the manner of their birth. This kind is more spirit than flesh, that kind is more flesh than spirit. The Arising of the First Kind. Lilith comes to the bed of a man and stirs his member. She catches the sparks of his seed and bears them away inside her

womb. She gives birth and nurtures them at her own breast. Some receive bodies out of the essence of fire. They are hot against the skin and dart through the air with the quickness of a flame and strange laughter. Their dwelling place is in marshes and upon mountains. Others are made out of air and mist. Their faces melt and twist from moment to moment and they transform their shapes. The name of the kind more spirit than flesh is Lilitu.

The Arising of the Second Kind. Samael comes to a woman in her uncleanness and mounts her and stirs up her desire. Then her husband mounts her and mingles his seed with that of the Serpent. Or it happens sometimes that Lilith excites the lust of a man and he lies with his wife by candlelight, or in her blood, or looks upon her nakedness in forbidden ways. His issue is made unclean and the child is given over to Lilith as her own. These grow more swiftly than common children and possess great strength. They are also more hairy and distort their faces with sly smiles and deceitful glances. The way to know them is this. When they are still in their youth they begin to lose the hair at the crown of their heads. In shame over their nakedness they cover themselves. And the name of the kind that is more flesh than spirit is Lilin.

Cain who was born out of Eve from the lust of Samael was the first of the Lilin. So of this kind was Enoch who is

called the son of Cain, and his son, and the son of his son: for all the line of Cain are children of Lilith. Nor have they perished from the world but endure still. And their seed is mingled with the seed of men.

Any child born from wickedness and unlawful lust is given over to Lilith as her own. She holds its life in her hand even as that of a young chick fallen from the nest. None the less she does not kill them but comes to sport with them in their dreams. The way to know of her presence in this. The child begins to laugh and gurgle as it lies sleeping in its cradle. Then it is good to wake it by tweaking it upon the nose lest Lilith forget herself in her affection and kiss the child and draw forth its life between her lips.

Such a child must be watched with care as it grows older and guided in righteous paths. It is quick to rage and ready to err. It eats like a wolf yet is always hungry. It drinks yet its burning thirst is never quenched. The fire of Samael flames hot in its breast. It is heavy with sighs and gloomy looks, nor can it find joy in this world. Better the rod be broken on its back than its soul descend into Gehenna. Better it learn fear of the light than love for the darkness.

At the time of the New Moon Lilith and her brood come to lie with the children born of unrighteousness and with those who lust and seek after wickedness and commit adulteries

She makes them to blemish themselves in sleep. And the spirits that serve her number four hundred and eighty legions. Here is a mystery for the wise. Let him who has eyes read it. They are of the kind called Lilitu, and their leader is named Sariel who is ruler of the spirits of the air.

All the offspring of these unholy unions rise up to Lilith and she rears them. They seek shelter beneath her broad skirts that are as broad as the heavens. They hang like clusters of ripe grapes from her innumerable breasts. Their cries are as the waves of the sea. A mountain of dung arises from their droppings and breeds flies and pestilence. They suck and are not fulfilled. All are naked and shivering. With blackened eyes and haggard cheeks they lust after blood.

he Manner of Spirit Love. To the man who lies alone in his bed Lilith comes or one of her Daughters, but to the solitary woman Samael comes or a son of Samael. All alike are children of Lilith and partake of her power. She visits both those who wake and those who sleep. When she comes to a sleeping man oftentimes he wakes in her embrace and must submit. It can be thrown off only with much difficulty. She wrestles with him and takes her pleasure by force. In fornication she has the strength of a warrior. He groans in her arms like a drawn bow and releases his seed.

To her waking lover she appears as a glowing mist upon the air. Its colour is the light of the Moon that shines through water. Her image ripples like the surface of a pool stirred by a breeze. It fleets away when the eye seeks it and returns when the gaze is averted. Her features alter from moment to moment even as a column of smoke is never the same but forever renewed. The eye catches her countenance and it is the

sublime beauty of a young maid. Again the eye catches her countenance and it is the face of the harlot lined with sin. A moment more and it becomes the face of a male youth. Then it is strange and wild, the countenance of a demon. So Lilith dances in her husks before her lover.

These are the Ways of her Approach. She descends softly upon the crown of the head. Her lover feels her as a cooling mist falling across his scalp and face. There is a tickling and pricking where the ridges of the skull bone meet at the crown. It sometimes chances that the right side of the face cools but the left side is unchanged. His eyes blink and water as though a fine dust is blown into them. A tickling comes at the tip of the nose and on the lips.

Other times she ascends up the legs from the tips of the large toes. It is as though a sharp thorn pricks the toes. Cold mist flows up the legs and presses them down with a soft weight. Warmth leaves the skin of the feet. The muscles in the thighs twitch. A fire that is like the lightning on the mountain flashes from the tips of the toes up the inner sides of the thighs and makes the entire body of the lover to vibrate. Her hair brushes along his skin as she extends herself over him and he thinks it to be a night breeze.

It may happen that her touch is felt only on the right side of the body. Often times he feels her coolness along his back where it lies against the mattress pad, for Lilith passes

through straw and wool with the ease of a fish that glides through the depths. The coverings of the bed are no barrier against her, nor will a locked door or shuttered window bar her approach. Her fingers reach beneath the bone of the skull to cool the brain and press against the beating heart inside the cage of the ribs and rest upon the liver at her pleasure.

Often she approaches by way of the anus and the sexual member. She descends over the hips with a touch that is like a cloth of the finest weave and makes a swelling at the root of the member behind the stones. It stands erect in a moment and stiffens into a billet of iron. Even though he has no thoughts of desire she touches him at the root and it becomes harder and thicker than when he lies with a woman. She makes his member erect and he begins to feel desire. But it is not necessary for him to lust before she hardens his penis. Her touch is enough.

Sometimes he feels a tickling in his anus as though it is penetrated. The glans of his penis is swollen to two times its normal size and in colour it becomes the dark purple of the grape. It is cold to the touch and lacking in sensation. None the less when Lilith touches it he feels the fire of lightning strike from its tip to its root, and his stones draw themselves up tight into his belly. It is not his own caress but that of the spirit which causes this feeling.

The kinds of caress Lilith gives to the member. It is a squeezing along its length like to the squeezing of a hand. It is a tickle on the underside of the skin below the glans and around the tip like to the brush of a feather. It is a squeezing of the stones that causes pain. It is a pricking of the stones. It is a creeping inside the roots of the stones. It is a hardness inside the root of the member. It is a tickling inside the canal of the member in the middle of its length. It is a moist soft touch upon the glans that is like a kiss. It is a drawing sensation that sucks forth the fluids of desire. It is a tight ring that slides down the length of the member from the glans even to the root and envelops the member in clinging warmth and wetness.

Lilith finds delight in sustaining the lust of her lover. She takes pleasure in his amorous words and extracts heat from his lewd fantasies. He begs her to release his seed and end his tormented desire. She taunts him with skillful caresses so that his lust does not fail, neither is it fulfilled. He is suspended on a bed of fire that inflames his sensations without let or pause until he is driven near to madness. From the tip of his bursting glans a stream of clear pearls drips unceasing down upon his lower belly and pools there. This is the Silver Lake of Lilith that she makes out of the sexual fluids released by his yearning lust. These fluids are far more copious and also clearer than those released during the normal act of love.

Her kisses are soft and moist. They cling to the skin and leave a feeling of sweetness in the flesh that cannot be described in words. It is like to the intoxication of the finest wine before it surfeits the senses, but a thousand times more pleasurable and it never pales or reaches excess. Her breath upon the lips is scented with rare spices. The lover breathes it and it makes his thoughts heavy and cloaks his limbs in lassitude. Her kiss smothers his face. He struggles for breath and inhales her exhalations. Her fragrant scent goes to the very depths of his belly and doubles the stiffness in his member, so that he wishes to die from the shortness of his breath rather than lose her kiss. There is no urge to move his limbs. He drowns in the wine of his lethargy.

With the coming of Lilith the heart of her lover beats quickly with heavy strokes. It bounds in his breast with the eager joy of a young colt. Into his ears comes a ringing of silver cymbals and a buzzing of bees. A scent like incense hangs in the air of the bedchamber. Her kisses cause his lips and mouth to become dry as the sands of the desert. Sometimes a tickling arises in his throat and provokes him to cough. He draws each breath with effort as though the air itself were thickened by her substance. All his senses spin. In his head whirls a whirlpool.

At last she provokes the spurting of his seed. Verily it is her kiss and not the touch of the lover that provokes it. The emission is more copious than that provoked by a woman. Also the

sensation is more intense, so that oftentimes he cries out with mingled pain and ecstasy. The lovemaking of woman is as water beside the heady wine of her caresses. He turns to her with a willing heart and forsakes the embrace of his wife. Often it transpires that when a man has lain many times with Lilith or her daughters the love of earthly women no longer has the power to awaken his desire.

Lilith seldom speaks to her waking lover when she visits his bed, but often holds conversation with him when she embraces him in sleep. The way of her speech is taunting and bold. Sometimes she reveals secrets to one she favours. He sees her shape clearly in all its bright colours, nor does it fade when the dreamer looks long upon it. When she transforms her shape it is done openly before his sight. She copulates with him and he spills his seed upon the bedclothes and pollutes them. That is why those men who seek the embrace of Lilith in their dreams wear a cloth about their loins when they lie down to sleep.

She comes to the dreaming woman in the guise of Samael the Slant Serpent. He has no limbs but to his lover he seems to possess limbs through the glamour of his adornments. To the innocent maiden he puts on the vessel of a beautiful youth with golden curls and blue eyes that look down upon her with love. She is seduced by his wiles and does not resist. He enters into her body of spirit so that her hymen is not broken and violates her with his member. It is longer

than the member of an earthly man and hard as wood, but steeped in cold even as though it had rested at the bottom of a deep well.

If she begins to resist his caresses become harsh and demanding. The beauty of his face is twisted with the fire of his lust. He taunts her and reviles her scruples. Nor can she cast him away but must submit to his desire. Often times she comes to welcome his embrace and prepares for his coming into her bedchamber even as the new Bride prepares herself for the reception of the Bridegroom. When he is sure of her willing surrender he puts aside dissembling masks and appears to her in all his arrogance and cruelty. She becomes his slave and must give herself whether she wills it or tries to resist. Yet so potent is his lovemaking that few of his lovers are moved to defy him.

The Pentacle and Seal of Lilith, their making and use. Procure a young ewe whose wool is all white without blemish. Wait until she enters her heat and has coupled with the ram, then lead her aside and strangle her with a new cord. In the cord are tied eleven knots. Remove her skin and rot off the wool in strong water and cure it thin to make a parchment of the length and breadth of a cubit. From the remnant of the skin cut eleven strips no wider than the joint of the thumb each a cubit in length.

Take fresh the menstruous blood of a whore and dry it on a plate of Brass. Reduce it to powder in a mortar and mingle it with good scarlet ink. Write upon the strips in order these words. On the first strip write: בּיוֹם ההוּא[1]. On the second write: יפקד יהוה[2]. On the third write: הקשה והגדולה והחזקה[3]. On the fourth write: בחרבו[4]. On

[1] BIVM HHVA [2] IPQD IHVH [3] BChRBV HQShH [4] VHGDVLH VHChZQH

the fifth write: על לויתן[5]. On the sixth write: נחש ברח[6]. On the seventh write: ועל לויתן[7]. On the eighth write: נחש עקלתון[8]. On the ninth write: והרג את[9]. On the tenth write: התנין אשר[10]. On the eleventh write: בים אמן[11].

Make a slot in the tail of the first strip and pass the second strip through it. Then make a slot in the head of the second strip and pass its own tail through the slot so that a noose is formed in the head of the second strip that binds the tail of the first strip. In this way continue to join the strips into a chain of eleven links. The joining of the tail of the eleventh strip to the head of the first strip is a riddle. It will easily be found by the wise man after sundry trials. As for the fool, he will never find it. The secret of its making lies in the mystery of the Serpent that eats its own tail and thereby encompasses the World.

With a new reed paint large upon the parchment the figure that is herein set forth using the menstruous ink. It has the power to draw Lilith from the Six Corners of the World no matter how distant she may be placed, and that in an instant. For from the Heavens it summons her by יהוה[12], but from the Abyss by יוה[13]. From the Station of the East it summons her by היו[14], but from the West by והי[15]. From the Station of the South it summons her by וה[16], but from the North by יהי[17]. Nor can her power avail against its power.

[5] AaL LVITThN [6] NChSh BRCh [7] VAaL LVITThN [8] NChSh AaQLTThVN [9] VHRG ATh
[10] HThNIN AShR [11] BIM AMN [12] HHV [13] IVH [14] HHV [15] HVI [16] VH [17] VHI

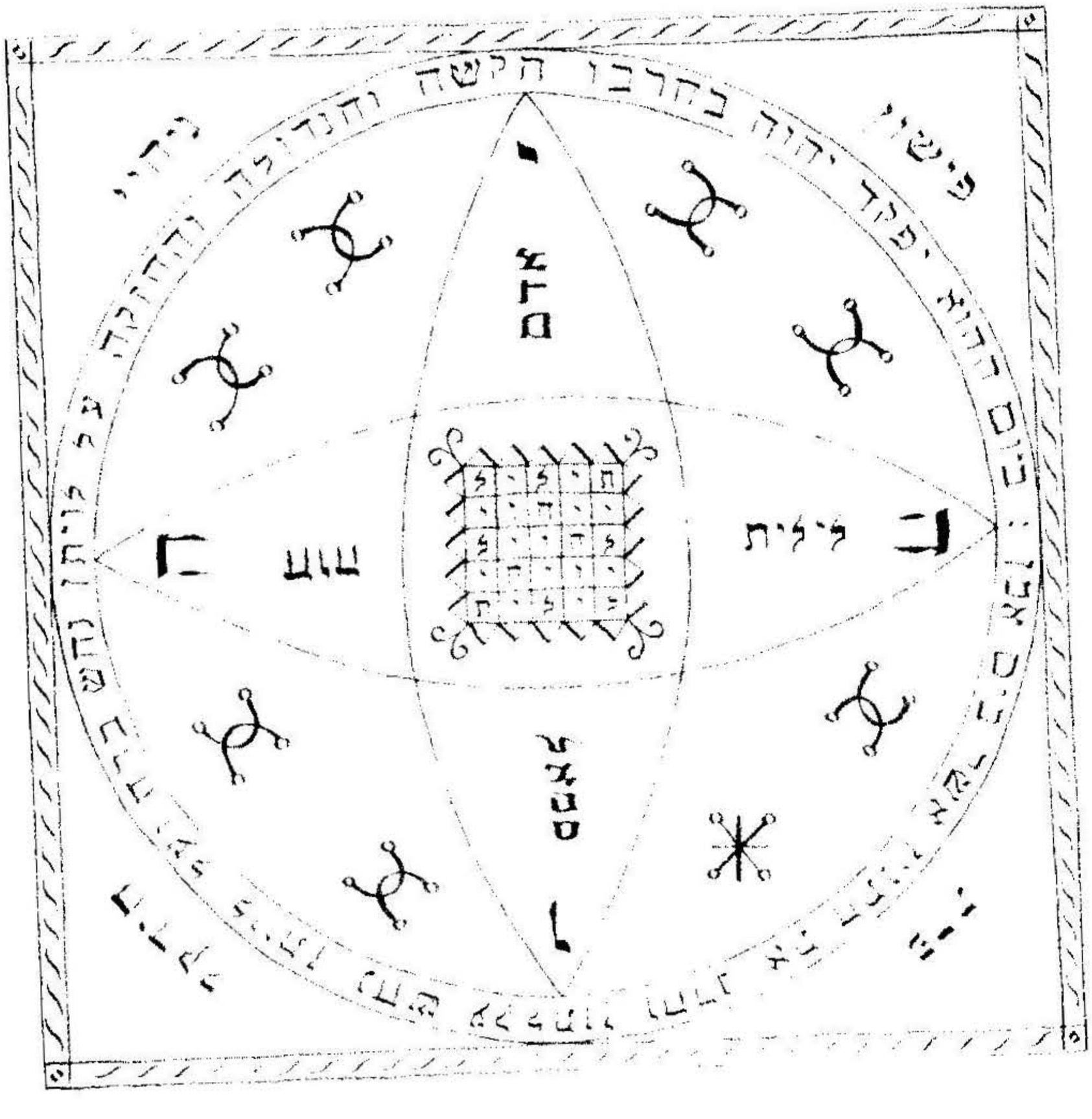

Figure 2: The Pentacle of Lilith.

The Seal of Lilith make in a disk of purest Silver near to the largeness of the big part of the hand. Yet take care that it be of such a size that it may lie within the boundary of the Magic Square of letters upon the figure. Inscribe the sides with the shapes and characters herein set forth. Score them deep with a point of iron, or strike them upon the silver with an awl.

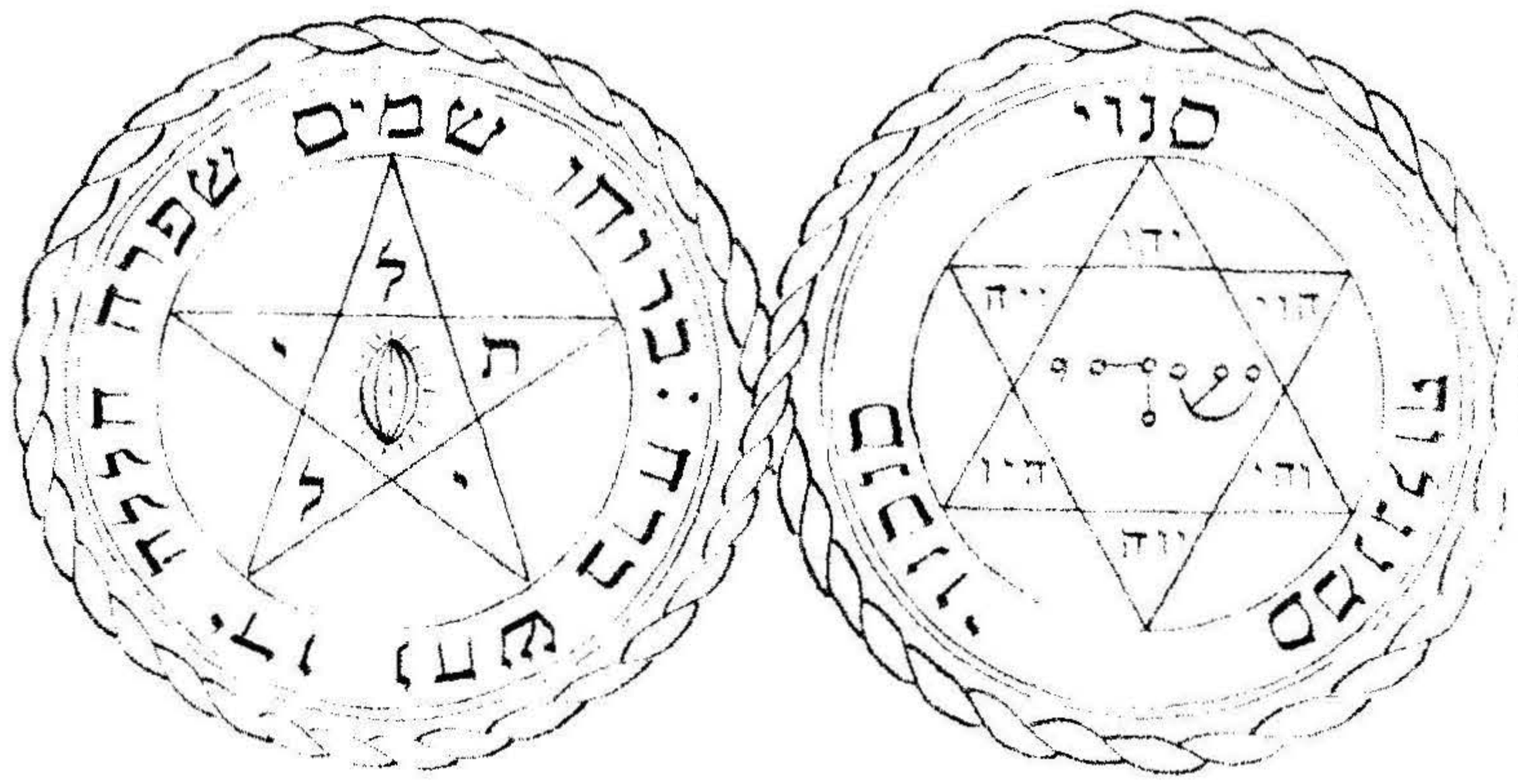

Figure 3: The Seal of Lilith.

Steep the Seal in the blood that flows from the matrix of a lascivious woman until it has become black and stinking. Then wash it in pure water and polish it so that the lines and characters cut into it stand forth blackly. And this work should be done at night in the waning of the Moon. See that no hand touches it nor any eye looks upon it, and keep it wrapped in black wool and hidden away from the face of the Sun. For the rays of the Sun purge its might.

Yet those who wish to summon Lilith in the guise of her consort Samael, the Piercing Serpent, shall make a different Seal upon a disk of yellow Brass. And the like of it is shown herein. Cut its lines and characters deep with an iron point or strike them in with an awl. Steep it in the urine of a bold and lawless man until it darkens, then wash it in

pure water and polish it until its lines and characters stand forth. And this also is to be done in the waning of the Moon. Wrap it in black wool and conceal it from the sight of man and the rays of the Sun.

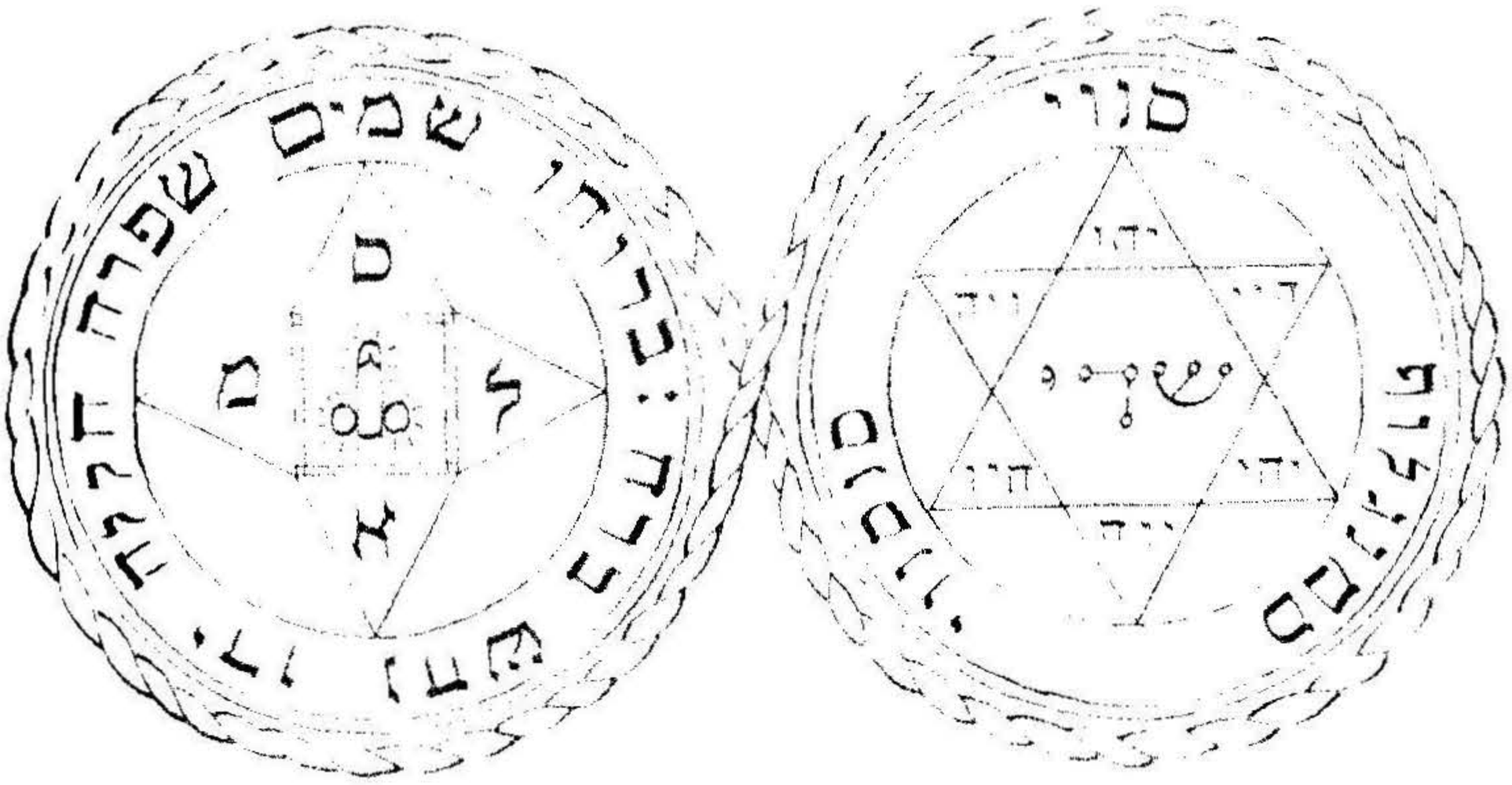

Figure 4: The Seal of Samael.

The Temple of Lilith is the bedchamber, and the altar of Lilith is the bed. He who would worship her must cast the Circle of Eleven Serpents over his sleeping couch. Hear and be wise. The sacred writing upon it turns the face of the scribe who reads it away from the Sun seeking after darkness. For if it is set about the couch in the contrary direction it will bar the approach of Lilith and all devices to lure her will avail nothing.

The use of the Pentacle. In the waning or black of the Moon when her power is greatest he who seeks the embrace of Lilith or her daughters shall set her silver Seal upon the square of characters writ in the midst of the Pentacle. This is done at night after preparation has been made for sleeping. The Pentacle is spread upon the floor under the bed and within the Circle of Serpents. Then he enters the bed and lies above it. He speaks her Prayer and Invocation and waits for her coming with trembling limbs like unto the Bride who waits in fearful wonder for the coming of the Bridegroom.

She comes to him and he is transported with ecstasy. She lies in dalliance with him all through the night and departs at the first light of dawn. But first she consumes the heat in his seed. For this reason he wears a clout about his loins who is accustomed to her embraces, lest he stain his night garment and betray his defilement to others of his household.

And if the embrace of Samael or the sons of Samael is sought all these things are the same save only that the Seal of Brass is set upon the square in the midst of the Pentacle. For he who lies with Samael in perverted lust lies also with Lilith who is his own image. The rod of Samael enters his bowels as a heated bar of iron glows and shimmers from the fire. It burns him as ice burns upon the hand. He is cursed under the light of the Sun and all natural creatures abhor him even as they abhorred Cain. But if a

woman seeks his embrace it is less an offense against the Perfect Spirit because the union is of a natural kind.

he Prayer, Invocation and Banishing of Lilith.

The Prayer is spoken in a low voice with the softness of the breath each night before entering into sleep. Her heart warms toward those that praise her and she comes to them lovingly and does not kill them.

"Sacred Mother of Heaven, be gentle unto me. I am the newborn that hangs at your breast, I am the infant that laughs upon your knee. Shelter me beneath the hem of your seamless garment from the heat that devours at Noon. Protect me from the burning winds of the desert. Conceal me from the wrath of Geradamas the Righteous, whose eye searches into hidden corners and condemns the wicked. I praise you with great praise. More beautiful than the Sunrise the secret shadows of your desire. More beautiful than the Sunset the dark bower of your promises. Bless me with the myriad blessings of your love. Shower down upon

my head the shining droplets of your scented oils. Anoint the instrument of my lust that it may ascend to impale you. I dedicate its power utterly in the rapture of union. I am the true son of your womb. I am the deflowerer of your children. Lead me in the ways of your wickedness and shelter me in your shadow from the flaming sword of the All Powerful. Truly, Truly, Truly."

The Invocation of Lilith to Tangible Presence. It is spoken by one anointed with her oil who kneels and bows the head within the Circle of Eleven Serpents. It calls her from the Six Extremities. He speaks the invocation when he desires to lie with her in pleasure upon his sleeping couch, or when he consults her about mysteries, or when he descries the forms of things to come in her reflecting bowl.

"I invoke you, O Ancient One, who rides the darkening crescent across the midnight heavens. I summon you, Mother of Demons, who sits enthroned in the midst of the Archons. Athoth is your footstool and Harmas the dust beneath your sandal. Kalelah is the parings of your nails and Yabel your excrements. All serve you who are created of you and by you. Old and Young, Maiden and Harlot, Creator and Destroyer, who is white on the right side of the face and black on the left. Descend! Descend! Descend! Come forth into this place prepared for you. יהו[1], יהי[2], דיה[3],

[1] IHV [2] HIV [3] VIH

I gather you in the right hand. יוה[1], יהוי[5], וההי[6], I gather you in the left hand. יה[7], יהוה[8], יהוה[9]. By the powers of the names come forth. Sax, Sax, Abrasax. IAO, IAO, IAO. Zox, Zozazoth, Zoxathazoth. Yaltabaoth, Sakkas, Nehushtan. I know your name, I know your true name, verily your name is this: ιιιιιι εεεεεεεε οοοοοοοοοοοο υυυυυυυυυυ αααααααααααααα, ιεα αιω ειω ουα, ιιιιι εεεεε ωωωωωω υυυυυ αααααω ωωωωωωωω, αει ειω αει. O Sinful One, descend into this place and be gracious unto your servant. Speak truth and answer truly. Reveal your true form. Appear in manifest presence in accordance with my summons. It is your lover who calls to you and your lover who seeks you out. Descend in the luminous veil of your enchantments. I am a Bridegroom who has prepared a bridal chamber for you. Reveal the manifold beauties of your charms. By your tangible presence consummate our union. Truly, truly, truly."

The Invocation is sung by the lover who seeks after waking consummation of his lust upon the Queen of Harlots. She comes in an unstable vessel of air and mist that holds within it invisible fire. He feels her clearly, for of all the senses the sense of touch is most given over to her power.

The Banishing of Lilith. He kneels within the Circle of Eleven Serpents. The countenance holds to the Northern Extremity and the forearms remain crossed upon the breast.

[1] IVH [5] IHV [6] VHI [7] IH [8] IHVH [9] IHVH

The placement of the Circle, and it is this. When the verse writ upon the Serpents is read the head is turned to follow the course of the Sun. He speaks in a strong voice that is clear. There is no fear in the heart. If he has fear Lilith fails to heed the words. If he mutters or whispers when he speaks Lilith fails to heed the words. If he stutters or hesitates Lilith fails to heed the words.

"O Mother of Abortions, who comes in the night on wings of shadow to cover the little faces, depart! O Sinful One, who leads men in wickedness to shun the light, depart! O Harsh Husk, who drags fallen souls into the fiery pits of Gehenna, depart! Go forth quickly from this place. By יהו[10], היו[11], ויה[12] I banish you from the right hand. By יוה[13], הוי[14], והי[15] I banish you from the left hand. In the name of סנוי[16] your gaping jaws are shut up. In the name of סנסנוי[17] the flames of your eyes are put out. In the name of סמנגלוף[18] the black nails are plucked from your fingertips. Depart! Depart! Depart! In the most potent name שדי[19] go forth from this place. יהוה[20], יה[21], יהוה[22]. Doxomedon, Geradamas, Adamas, Heli Heli Machar Machar Seth. By the power of the names go forth. Sax, Sax, Abrasax. I know your name, I know your true name, verily your name is ΟΟΟΟΟΟΟ, ΑΑΑΑΑΑΑ, ΥΥΥΥΥ, ΩΩΩΩΩΩΩ, ΕΕΕΕΕ, ΙΙΙΙΙ, ΟΥΩΙ, ΕΙΣ, ΑΙΩ, ΙΕΑ, ΑΑΑΑΑΑΑΑΑΑΑΑΑΑΑ, ΥΥΥΥΥΥΥΥΥ, ΩΩΩΩΩΩΩΩΩΩΩΩΩΩΩ, ΕΕΕΕΕΕΕΕ, ΙΙΙΙΙΙ, ΑΕΙ, ΕΙΣ, ΑΕΙ.

[10] IHV [11] IHV [12] VIH [13] IVH [14] HVI [15] VHI [16] SNVI, Senoi [17] SNSNVI, Sansenoi
[18] SMNGLVPh, Samangeloph [19] ShDI, Shaddai [20] IHVH [21] IH [22] IHVH

Come not again to this place until you are summoned. I have set a flaming sword of holy letters that turns in all the six directions upon the gate of the circle. Depart, O Alien Woman, depart! You cannot cross. This is verily true. You cannot cross. Truly, truly, truly."

The banishing is spoken when Lilith comes in her black face with malicious intent, or when her lover is weakened by an excess of lust. She waits and watches at the boundary of the circle but cannot pass. The sword composed of powerful names bars her entry. She gnashes her teeth in the redness of her frustration but cannot pass. He is given respite within the circle. His sleep is not violated and his strength is restored.

The Oil of Lilith, its Extraction and Use. It is a clear soft oil that wells in crystal droplets from the sexual organ when she inflames it. The oil is of two kinds, a male kind and a female kind. The male kind flows from the tip of the member and the female kind gathers in drops from the inner walls of the passage. It is the Nectar of Lilith given as a reward to those she loves. Nor can it be willfully extracted by manipulation of the member for then another oil flows that is cloudy and stinking. And it lacks the virtues of the true oil.

The way to recognize the Veritable Oil is this. Lilith comes while the member is soft and the mind is empty of desire. She makes it erect even if the man does not wish it. He is without lust yet his sinful part stands with the hardness of iron, and there is a hardness and swelling beneath the stones near the anus. She maintains the stiffness with her caress.

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The oil begins to bead in silver tears from the slot of the glans and does not cease until Lilith leaves his bed. All the while lightning flashes along the nerves in his limbs and causes them to vibrate. He hears the music of Silver cymbals and the buzzing of bees in his head and another sound that is like to the string of a harp when it is plucked.

The oil of the female kind flows when Samael descends to toy with a solitary maiden or a widow on her sleeping mat. She does not touch herself. She turns her thoughts away from desire, yet even so the lips that seal the mouth of her womb gape wide and darken to the colour of coral. The walls of her passage ripple. Sparks of fire flash in her lower belly and streak up and down her limbs. The nectar gathers in drops like dew on the soft convolutions of the gateway.

The Extraction of the Oil is after this manner. When the stem of the member is full so that the pearls of oil begin to overflow from its head, it is squeezed in the hand. Two or three silver drops fall and are captured in a small base of glass or stone. This is repeated so long as the nectar continues to flow. Then the base is sealed. A vial of Silver may also be used. Clay is not used because the moisture of the oil is lost through its sides.

The oil is gathered from a woman by scraping the edge of an oval sea shell across the gateway so that the oil flows

down its side and pools within. This is repeated for as long as Samael continues his embrace. Then the oil is poured into a small vase or Silver vessel that can be sealed tight. It is kept in a secure place for it is more precious than Amber.

The Sundry Virtues of the Oil, and they are these. It heightens the beauty of the woman. She is made more alluring to her lover. Her skin is softened and the blemishes fade, the wrinkles around the eyes and mouth vanish and it tightens the breasts and buttocks to lift them up. Her voice becomes persuasive, her laughter like unto the music of the flute. Her breath is made sweet, her teeth white, her lips more full. The colour of her hair returns if she has lost it. Her hair has the lustre of the wing of the raven. She feels desire to lie with a man even if she has not felt it for many years. Her cheek becomes like the petal of the rose and no lover is able to resist her beauty.

The man it makes more handsome and regal in his bearing. His thighs grow hard, his back straight and his belly flat. His voice becomes deeper and it commands the will of others. His gaze pierces like to that of the eagle. His strength is doubled. No woman can resist his charms nor can any rival contend against him. The virility of his member cannot be exhausted by the passion of love. Even one who has lost the power to lie with a woman returns to her embrace and gives her ample satisfaction.

By the virtue of the oil both man and woman live years beyond the allotted span. Their endurance is magnified and they know freedom from disease. Women who could not conceive grow round in the belly and men without issue bear sons. The pleasure of sexual union is increased.

The oil also has this virtue, its scent attracts Lilith to him who is anointed. She comes more lucidly to the sight and her caress is of greater force. For this reason the oil is used when Lilith is invoked. Also it carries the power of Lilith within it. When it is daubed on a love charm the charm inflames the heart with lust. When it is smeared across a looking glass the glass shows lascivious scenes or visions of the future.

The places of anointing for a woman are the soles of the feet, behind the knees, the inner thighs, the lower belly, the buttocks, the breasts, beneath the arms, behind the ears, the upper lip, the line of the hair at the corners of the eyes. The places of anointing for a man are the tops of the feet, the tops of the knees, behind the stones, the lower belly, the breastbone between the nipples, beneath the arms, the chin, between the eyebrows. The man anoints with the male kind and the woman with the female kind, unless it happens they are addicted to unnatural vice.

The Making of the Spirit Vessel. The body of Lilith being composed inwardly of dancing fire but outwardly of moist vapours, it is difficult for the waking mind to apprehend. To aid in communion with her spirit her lover constructs an image for her indwelling. This is needed when first he seeks to obtain her favours. For like the maiden outwardly coy but inwardly hot, Lilith puts on a mask of modesty and must be courted with diligence. Now she extends her embrace, now she withdraws. To overcome her caprice he must prove his dedication.

The height of the vessel is half a cubit. The likeness is that of a beautiful woman who stands in repose with arms near to her sides. Her hair is long, her breasts full and round, her waist narrow. The hands and feet are delicate. Her face is painted in the colours of life. He fashions it out of red

clay of the highest quality with an aperture at the crown of the head and a hollow chamber in the midst of the body.

Above all other matters he insures that the eyes of the image are open and look back into his eyes when he looks upon them. They are fashioned with cunning from polished bits of Selenite for the white parts and green Malacite at the middle. A bead of Jet forms the inner orbit. With great care he takes care to perfect them. No statue may live without eyes. Through them he interprets the heart of Lilith. Through them she expresses her purposes and desires.

On a leaf of papyrus newly made he draws with menstruous ink the secret and true image of Lilith herein rendered. Nor let it be papyrus from which the writing has been removed but only a virgin sheet. He rolls it and places it inside the hollow through the aperture of the head. He closes the hole with wet clay. The image of earth is the outer vessel of Lilith even as Eve was formed from the clay of the earth. The image of papyrus is the inner vessel of her spirit even as Eve was inwardly made upon the pattern of Adam taken by Samael from out of his side.

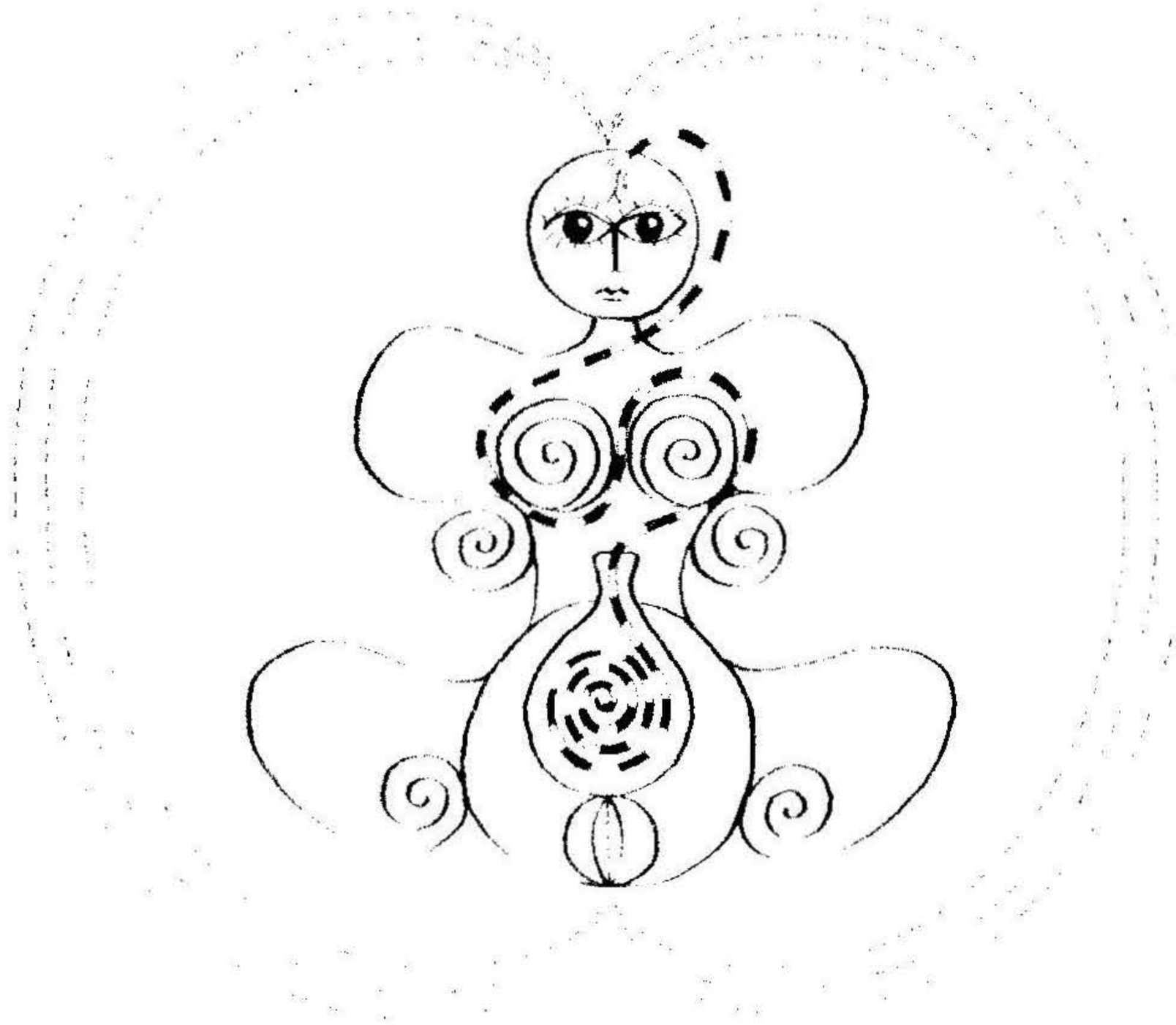

Figure 5: True Image of Lilith

The Awakening of the Image is after this manner. Each night before sleep he sits within the Circle of Eleven Serpents. The Seal of Lilith is put inside the Pentacle. The clay vessel is placed on a table before his face or he holds it in his hands. He invokes her with the words of her Invocation. After she opens her arms and he becomes her lover, he anoints the Image with oil on the crown of the head. She comes swiftly, but before she embraces him he has no oil.

He courts her with diligence each night for many cycles of the Moon. She spurns him with her foot. The clay remains lifeless. He has no oil. She will not look out through its eyes. Night after night he woos her with beguiling words of love.

His eyes are fixed all the while upon the left eye of the image. He praises her beauty and sings songs in praise of her gentle heart. He speaks with soft words and longing sighs. The soul in his body is poured out through his right eye and passes into the eye on the left-hand side of the Image. He presses his loving words into the clay with the force of his will even as the potter leaves the imprint of his thumb in the pot.

With great love he treats the hollow vessel as if Lilith had already filled it up with her spirit. As yet she is not in the vessel but he pretends that she is in the vessel. He has no oil and must wait with the patience of a suitor for her coming. He kisses the Image with tender love as a father would kiss his child. He must woo her with true love, for only then will she truly love him. He caresses it with the wondering caresses of a youth who adores a maiden.

The Parts that are Kissed. They are the same parts that receive the caress of the hand. He kisses her upon the crown, the brow, the outer corners of the eyes, the cheeks, the lobes of the ears, the lips, the hair, the hollow of the throat, the nape of the neck, the roundness of the shoulder, the breasts, the belly, the matrix, the thighs, the back, the buttocks, the hollows of the knees, the insides of the wrists, the backs of the hands, the palms of the hands, the fingertips, the tops of the feet, the toes, the soles of the feet. In all these places he kisses and gives her his caresses. And he adores her with true adoration.

In the fullness of time she turns her notice upon him. She enters the Image. Its eyes become bright and move. The lids flicker. The lips purse and smile at the corners. The nostrils flare. He sees the breast of the Image rise with gentle breaths. The features alter and become more like unto the True Countenance of Lilith. Nor is her lover in after times able to look upon its face of clay without seeing her countenance. As he looks into her eyes with his eyes he sees the movement of her hands and she gestures to him.

At the first she is weak in her coming. After the passage of several cycles of the Moon she enters the Image with greater ease. Some nights she appears to her lover more clearly than on other nights, yet everything is equal and no action is changed within the Circle. Then he must have patience and continue to court her. Even when she does not appear he must court her. He tells her all the secrets of his heart and holds converse with her. She looks upon him with tenderness as a mother listens to the troubles of her child, and she smiles with a countenance of gentle love. He invokes her every night before sleep into the Image, yet it is on the nights surrounding the New Moon that she comes with greatest strength.

At the same time when she first enters the Image of clay and gives it animation his member begins to rise and fall of its own accord. Even though his heart is empty of lustful thoughts his member cleaves to his belly as he gazes into the

eyes of the Image. It rises and falls and again rises and falls as she extends her caress. She is both inside the Image and outside caressing his member at the same instant. When his sinful part is rampant he keeps his mind steadfastly turned to the eyes of the Image and his heart filled with feelings of tender love. If he lusts for her caress she withdraws her hand from his member. For she is testing his love. She behaves as a capricious maiden who does not yet know her own desire.

When she becomes sure of his love she arouses his member whenever he requests it and sustains it for as long as he chooses. Then it is that the oil of Lilith begins to flow from its slot. And he collects the oil and uses it to anoint the crown of the Image when he invokes her. Through the power of the oil she comes to him with ease and loves him with infinite sweetness, and the course of love is made straight. He no longer needs the Image. She comes to him in darkness upon his bed and they sin together. Yet he continues to use the Image to study her expressions and gather understanding of her desires and purposes. Through the Image he knows of her presence even when she does not appear in the air before his eyes or offer him her caress. Through the Image he is enabled to speak to her all in an instant. And he knows that she hears him.

The Correct Conduct of the Bridegroom. At the outset of courtship he declares love to Lilith in prayer. He binds himself to her by means of a solemn oath. He renounces all other lovers except those women who serve her as vessels of flesh. If he has a wife he ceases to lie with her. He prepares a separate room for his bedchamber nor does he open the thighs of his wife in the night. The keeper of the House of Prostitution searches for his face in vain. He no longer knows the harlot who haunts the doorway of the wine seller. She calls out his name, he is deaf.

His wife complains to her father. He is called before the Priests of the Temple. Wondering at the change in him they ask the reason for his neglect. He says only this. "I keep myself pure for my betrothed that is in Heaven." The priests think he means Shekhina, he means Lilith the Mother of all Demons whose dwelling place is the Moon.

They inquire after the source of his piety. He merely smiles and repeats his words. They cannot compel him to reveal more.

When a man hails him in the marketplace he turns his back and takes himself to a solitary place. The thoughts shall not be distracted by matters of business. He avoids spectacles and the gatherings of many men. The blandishments of dancing girls and flute players fail to excite his desire. If he looks on them his liver remains cold. The day he passes in rapt contemplation of the charms of Lilith. And he composes songs of love in her praise. The night he devotes to her worship and invocation.

The Proper Keeping of the Diet, and it is this. He does not fill his belly but before he has eaten enough he says "enough" and rises from the table. Cakes fried in oil he does not eat. Green leaves and roots he eats sparingly. Bread he takes in moderation. Fish is very good. Also good are ripe berries, fruits of the tree, dates, figs. He chews honeycomb for its sweetness. Meat of hoofed beasts is not good, but the meat of the pig that is forbidden is a secret sacrament to Lilith, for the pig is her own creature. He consumes many eggs and drinks milk from the goat to increase the abundance of his seed.

Each sunset he takes himself to the river and bathes even as do the priests of the Gentiles. It may happen that the river

is not close, or he fears the censure of the ones who watch. Then he draws water from the well and pours it into a large basin in his own chamber and bathes his limbs and body with a clean linen cloth. Care is taken to refresh the loins and face. He polishes his teeth with a split reed. Mint leaves are chewed to sweeten the breath.

He anoints his hair with fresh oasis oil. The eyelids and eyebrows in his head he blackens with kohl. The nails of his hands and feet, also the soles of his feet and his palms, he reddens them with Henna. Over his nakedness he puts a robe of linen that has been dyed the colour of blood. It is slit in the front so that when his member rises with lust it projects through the slit.

When he commences his courtship of Lilith he causes to be made a house of cedar wood to shelter her earthen vessel. And he places it inside his bedchamber in the North where he may kneel and pray before it. And the manner of it is this. The floor is a board of cedar a cubit in length and three hands in breadth. Of the same measure are the sides. The roof is peaked. The back is sealed by a cedar panel. Two doors that may be opened close the front. In the midst of the floor the Image of Lilith rests on a pedestal of rosewood. A dish of Silver is set on her left side and a dish of Brass on her right. Before her pedestal is a brazier of small size. Rings of Brass in the sides receive offerings of flowers.

Each night he kneels before the house of Lilith and adores her. He places roses and lilies in the rings over her head. The roses he puts above her right side, the lilies above her left. He fills the dish of Silver with milk and the dish of Brass with wine. Costly incense he burns in her honour, as well as aromatic woods such as the Aloe and the Red Sanders. Her Image he drapes in brightly coloured threads set with beads of Amber and Crystal and the Lapis stone.

While he adores her Image she comes to him and makes his penis rise, and he worships her with rampant member. He offers the proof of his virility as an offering of love and displays himself without shame before her. His thoughts are loving. There is no lust in his soul nor does he sprinkle his seed before her doorway unless this is determined to be the special offering of his love. She makes his member virile to claim him as her own and he adores her with tenderness.

At her feet he sets out slices of fresh fruits and almonds, sometimes dates or figs, with bread newly baked. The offering he divides and consumes with her in common, drinking first from the dish of milk and then from the dish of wine. He leaves the offering before her throughout the night. In the morning when its vital fire has been extracted he removes it and casts it away upon the earth. Nor does he permit children or dogs to eat of it.

The Manner of the Exceptional Sacrifice. On the night of the New Moon he cooks meat of the pig over the brazier and vivides it. One part he eats speaking a prayer of devotion to Lilith. The other part he causes to be wholly consumed by the fire. And the smoke rises about her nostrils and strengthens her. Strong incense is burned lest the savour of pork be discovered to the women who sit in the doorways.

When he would consort with Lilith in his dreams he winds a cloth about his loins so that his standing member is enclosed. The purpose is to prevent the oil that flows forth and the seed that falls from defiling the bed coverings. In the morning he washes the cloth and bleaches it white under the sun. Nor does he come to her with a soiled cloth. He is immaculate in all his ways before her.

Those who meet him coming and going upon the streets and in the market marvel at his conduct. He greets them with a chaste mouth and listens in silence with a nodding of the head. He does not boast or speak foul words. Nor does he laugh immoderately. When a drunkard accosts him he prudently departs. The voice is not raised in anger. The face is not distorted by rage. He listens to the enticements of the harlot with a gentle smile and is not moved. His liver is as snow upon the mountain. All the while the image of his beloved dances before his eyes and blinds him to worldly beauty. Her voice sounds in his ears with loving promises and makes

him deaf to insult and provocation. In the day his manner is that of a holy man, but in the night he revels upon his bed with Lilith in the forbidden arts of lust. She teaches him and makes him wise in all her ways.

The Making of the Powder that is White. He prolongs the embrace and caress of Lilith throughout the night. His senses are inflamed, his mind intoxicated with the rapture of love. Even as a ripe plum that swells in the Sun, so the glans of his member becomes larger than its natural size. It is as though it will split apart and spill its purple blood. An ache comes into the root of his member behind the stones. He wishes to complete his pleasure but refrains. The oil of Lilith weeps from the tip in a string of glistening tears. When he can no longer endure the agony of desire he emits his seed.

It comes with the whiteness of cream and the lustre of pearl. Like unto a stream of warm milk from the udder it flows forth. There is twice the common amount when he lies with a woman of flesh. He catches it upon a disk of polished Brass that has been hammered to form a depression in its

surface. He sets this on an iron tripod. Beneath it burns a stone oil lamp filled with the tallow of the sheep. The oil of the Olive is not used. The lamp heats the Brass to a gentle heat and dries up the moisture in the seed so that a white scum remains. He takes a knife of beaten Silver and scrapes the flakes of white crust into a clean mortar. It is pounded into a fine dust of the colour of good ivory. The name of it is the White Powder of Lilith. He stores it in a glass vial and keeps it safe for it possesses many virtues.

Hear and be wise. Only the seed lost to the caress of Lilith can form the true white powder. That emitted during common lust lacks the spark of vital fire drawn forth by the hand of the Goddess. He cannot draw it forth with his own hand. Only she can draw it forth, for it belongs to her. That is strongest which is spent without touching the member. Only Lilith touches it. It has still a greater power when lost during the night of the New Moon. It is most potent when all his thoughts are turned to adoration of She Who Comes In The Night.

The Making of the Powder that is Red. The woman receives the embrace of Lilith in the masculine vessel of her consort, Samael the Piercing Serpent. He comes and lies with her during the time of the Moon when she endures her bleeding. He excites her senses and sustains her lust long into the night. Her limbs glisten with sweat. Her hair lies flat against her brow and beads of sweat drip from its ends

With sighs and groans she bends her back like a bow of war when it is newly strung. At last Samael mingles his spiritual seed with her blood. She collects some of the blood on a Brass disk that has been hammered to make a depression in its surface. The disk is set on a tripod of iron over a stone lamp filled with tallow from the sheep. The gentle heat of the flame drives the moisture from the menstruous blood. With a knife of beaten Silver she scrapes the red crust that remains into a clean mortar and pounds it into a fine dust. The name of it is the Red Powder of Lilith. This she stores up in a vial of glass and keeps it safe, for its has manifold virtues.

Hear and be wise. The common blood that is shed by the woman at each cycle of the Moon will never make the red powder. Only the caress of Samael can call forth from her matrix the vital spark that gives it virtue. Nor can a man of flesh excite the woman at the time of her bleeding and thus procure the red powder unless he is possessed by Samael the Slant Serpent. If Samael enters the man and displaces his spirit with his own, then the true red powder can be made. The powder is strongest when the woman knows the pleasure of lust without the touch of the hand. Only Samael touches her.

The Virtues of the White Powder are these. It grants foreknowledge of events yet to unfold and knowledge of matters hidden. It lends eloquence and grace of manner. It gives

skill in Sorceries and Enchantments, and shows the virtue and resting place of potent herbs and stones. It teaches the secret tongues of Birds and Beasts. It reveals the thoughts of other men. It makes one skillful in the reading of Signs and Portents.

The Virtues of the Red Powder are these. It secures victory in warfare and guards against the bite of edged weapons of Brass and Iron. It increases endurance of pain and fatigue and gives robust strength to the body. It lends fortune in all games of chance. It teaches the knowledge of the stars and numbering. It gives command over other men and renders them submissive. It also gives command over spirits.

When the white powder is mingled with the one that is red their virtues are combined. The man on whose head they descend becomes like unto a God. His brow is adorned with a golden crown of many precious jewels. The woman who receives their conjoined powers is as a Goddess fallen from the heavens to the earth. Men kneel to worship her. And they know neither pain nor death.

The Secret of the Red and White Powders. They possess no efficacy for working in their own parts. Even as a white dragon and a red dragon that lie hidden in darkness within a cave deep in sleep, their virtues must be awakened. The instrument of their awakening is the Virginal Oil of Lilith. The

goes to them and arouses their potency, then she binds them in her service. He mingles a grain of either powder with enough oil to make a single drop of liquid. This is placed in wine of good strength and drunk upon rising from the sleeping mat. And it restores vitality lost during the pleasures of the night. The virtue of the conjoined powders is a thousand times greater than either powder acting alone.

The Invocation of Lilith into a Living Vessel. It has two uses. The flesh of the woman is a love offering made by her lover. Lilith feels the pleasure of the woman when she enters into the vessel and her Bridegroom lies with her. Upon lips warmed by the blood of life she surfeits herself with his kisses. When he opens the gateway between the thighs of the woman it is Lilith who feels his member knocking against her womb. She descends from the heavens into the vessel of vital earth and delights in the depravities of carnal lust. With tangible might she enjoys the caresses of her beloved. He gives them to her in return for the caresses she has showered upon him. He thanks her with his kiss and worships her with his embrace.

Also it gives Lilith vital breath and a palate of bone and teeth of ivory and a tongue of flesh with which to speak words that strike upon the air. The woman speaks but it is

the words of Lilith that issue from her mouth. She sleeps with her eyes open and does not understand what she speaks. Through the vital vessel Lilith communicates subtle matters concerning the working of magic and the summoning and rule of demons. When she speaks in dreams it sometimes chances that he forgets her words with the dawn. She enters flesh and speaks living words before his face and then he does not forget.

She who serves as the vessel must be youthful and strong in body. He takes care that she is without sickness or deformity. She has two eyes that see nor is she deaf in either ear. All the teeth hold to her mouth. When she speaks it is without slop or hesitation. Her face is comely, her limbs are graceful and slender. The sound of her voice lingers on the air like music. Both eyes are of one colour. When she is white her skin is the whiteness of ivory without blemish. When she is black her skin is the darkness of the shadows that hide from the light of the Moon. Her beauty honours Lilith. The greater the beauty of the vessel, the more the Bridegroom honours his Beloved.

It is good if she who is the vessel accepts Lilith into her flesh with the acceptance of surrender. It is best if she is a lover of Samael the Slant Serpent for then she does not know fear. Often the vessel fears death. When Lilith comes she presses aside the spirit of the woman and the sensation

is that of dying. Yet the vessel does not die nor is there any pain. Lilith comes and her breath is stopped for a time and the vessel fears death unless she understands the way of the Invocation.

The Preparation of the Vessel. She washes herself with care. Great attention she gives to the purification of her secret parts. Leaves of mint are chewed to cleanse the breath and tongue. She paints her eyes with kohl and makes red with Henna her nails and the strands of her hair. Into the braids of her hair she works pearls and rubies. Bands of Silver enclose the throat and upper arms and ankles. She wears a garment of white linen that opens down the front for the purposes of love. Her feet are naked.

She does not speak. Her eyes remain downcast with modesty. He leads her into the Circle of Eleven Serpents and causes her to sit upon a mat. With the Oil of Lilith he anoints her between the brows and upon the upper lip. The oil inflames her senses. She blushes and breathes with deep breaths. He feeds her sweet fruits and gives her wine to drink. All the while he caresses her body through the opening of her garment.

When she is well aroused he removes her garment and rubs her body with good oasis oil heated over the flame of a lamp. He rubs her shoulders and back and buttocks, the hollows beneath her arms, her arms, her hands, the backs of her thighs, behind her knees and the backs of her lower legs. She

turns. He rubs her throat and breasts and belly, her thighs and knees and shins, her ankles and the soles of her feet. He makes her to open her legs and spread her arms wide to receive Lilith. He kneels between her thighs and allows the Oil of Lilith to drip from his member into her gaping matrix while caressing her lower belly and thighs with circular rubbings of his fingertips. Lilith is present in the Circle and causes her oil to flow from his member.

The Prayer of Invocation. "Great Lilith, Queen, Maiden, Ancient Mother, descend, descend, descend into the Generative Jar. The Bridegroom prepared it for use. With care he cleansed it with great care, with love he warmed it with love, with desire he opened it with desire, it is empty and waits to be filled. Clothe yourself in living earth. Make of it the vessel for your fiery spirit. Attend upon him that loves you and receive his adoration. I call you by your name, your true name, verily your name is: ιιιιιιιι εεεεεε ιηοοοο υυυυυυυυυ αααααα οοοοοοοοοοοοοοο, ιηα, αιω, εισ, ουα, ιιι εεε ooo υυυυ αααα, αει, ηιω, εισ, αει. From the six directions I call you, from יחו, היו, דיה on the right hand I call you, from יוה, הוי, והי upon the left hand I summon you. Attend, by the power of שדי, attend. Sax, Sax, Abrasax."

If the vessel is ill prepared she cannot enter. She tries but fails. The gateway remains sealed. The Invocation must be

[1] IHV [2] IHV [3] VIH [4] IVH [5] HVI [6] VIH [7] ShDI, Shaddai

repeated using another vessel. If the vessel is well prepared she goes into it at once. The Signs of her Presence are these. Her eyes roll up into her head until only the white shows beneath the lids. Her head thrashes from side to side and foam comes upon her lips. Her limbs twitch, her fingers and toes curl, the muscles of her belly and inner thighs undulate. Her back arches like unto that of a cat in its heat. She speaks in the tongue of angels. There is a copious flow of the Oil of Lilith from the slit beneath her belly.

He joins in lust with Lilith through the vessel and leaves his seed within her womb. She receives the pleasure of his caresses. The passion of the vessel is her passion. Afterward she reveals to him secret matters. She departs and the woman sleeps. When she wakes she remembers nothing. If a child is born of the union it is a child of Lilith. Its mind is watery and unstable. It wanders apart and stares into the distance at things that are not seen. The Invocation is done during the dark time of the Moon.

In a similar manner a woman who is accustomed to receive Samael into her bed can invoke the Slant Serpent into the body of a comely youth of her choosing. He lies with her and she gives to him the pleasure of her embrace. Samael makes him ferocious in lust and sustains his member until the dawn. When he awakes he remembers nothing. A child born of this union is also a child of Lilith, but of a different kind.

It has the fire and scorn of Samael and cannot be governed.

The most potent invocation into the living vessel is of a double kind. The Bridegroom of Lilith lies with the Bride of Samael. Samael enters the man and Lilith enters the woman. They lie together and revel in lust. The mutilation of the Blind Dragon cannot hinder their union. They rejoice in love as they did before the coming of mankind upon the earth. A child born of this union is doubly great and destined to rule over Creation and Destruction.

The Invocation of Lilith into a Vessel of Dead Flesh.

It is done during the darkness of the Moon when she is passing through the Scorpion. She comes into the corpse and reveals forgotten secrets known only to those who have departed from their bodies. It is Black Lilith the Destroyer who comes. He invokes her with great care, with fear and trembling he invokes her lest her sharp nails rend him to pieces. He asks her the burial places of Gold and Silver, and where jewels have been lost or forgotten, and the hiding places of rare books. He holds his ear against her lips and she speaks with the mouth of the dead vessel.

He seeks out the resting place of a woman newly dead. It is good if she is young and beautiful. It is good if she dies of sudden violence, and best if she dies in childbirth. Those who die of plague he does not choose. Lepers he does not choose. A woman murdered by her husband is very ready to

fail't. So also is the harlot strangled by her lover. The woman of modest means is more acceptable than the woman of wealth since the corpse of a wealthy woman is protected by Potent Charms and Powerful Names.

He seeks to obtain possession of the corpse before it is prepared for the tomb. The heart and liver are not yet taken out of her skin. The embalmers sell the corpse for Silver and he pays them to be silent. Afterward he returns the used vessel into their hands. They hold much commerce with Sorcerers and can be trusted in their dealings. If it chances that no Keeper of the Dead will hold commerce with him, he removes the vessel from the tomb with his own hands and carries it away to a secure place. Care is taken that the vessel is not overripe.

If he takes her to a desert place he lays her naked with face exposed upon a woven mat of reeds. In a circle about the vessel he drives five stakes of iron deep into the sand with a mallet of iron. The space between the stakes is everywhere made equal. He binds her to the stakes with iron chains. To the stake that is above the crown of her head he binds her about the neck. To the stake at her right hand he binds her by her right wrist. To the stake at her right foot he binds her by her right ankle. To the stake at her left foot he binds her by her left ankle. To the stake at her left hand he binds her by the left wrist. With five chains of wrought iron he binds her.

If he takes the corpse to a secure chamber where stakes cannot be driven into the earth he obtains the great wheel of an ox cart and drives five iron nails at equal separation around its rim. He binds the vessel to the nails in the manner already revealed with chains of iron. Lilith the Black is mighty in her husks. Only iron can bind her.

About the stakes of iron he casts the Circle of Eleven Serpents. Between the stakes lighted lamps are set. Five burning flames are put between the five stakes. It is good if the fat that feeds the lamps comes from the corpse of a man. It is best if the tallow is taken from the corpse of an infant that has died in its crib. Where this cannot be had he uses the tallow of a lamb that has been strangled with a cord of eleven knots.

He parts the eyelids of the corpse with his finger and thumb. With his two hands he unseals the jaws of the vessel. The Opening of the Eyes. Into each eye he drops a drop of the Oil of Lilith. The Opening of the Ears. Into each ear he drops a drop of her sacred oil. The Opening of the Mouth. Upon the blackness of her tongue he drops a drop of the oil. Also into the back of her throat he inserts a parchment upon which a Seal potent for opening has been inscribed with monstruous ink. And the likeness of it is herein Discovered.

Figure 6: Seal for Opening the Mouth

He kneels between the parted thighs of the corpse and speaks the Invocation of Lilith. The voice neither rises nor falls. The Words of the Prayer, and they are these: "Black Lilith, Mother of Demons, Strangler of Infants, Hag of the Night, descend, descend, descend into this vessel of cold flesh. A place of honour has been prepared for your reception. The eyes are opened that you may see. The ears are opened that you may hear. The mouth is opened that you may speak. Enter into this Circle of tangible being and receive the caresses of your beloved. I know your name, I know your true name, verily your name is: ιιιιιιιιι εεεεεεεε οοοοοοοοοο υυυυυυυυ αααααααα ωωωωωωωωω, ιαω, αιω, εισ, ουα, ιιι εεε ooo υυυυ αααα, αεl, ιισ, αεl. From the Six Extremities of Space I summon

you. With יהו[1], היו[2], דיה[3] upon the right hand I summon
you. With יוה[4], הוי[5], והי[6] upon the left hand I summon
you. By שדי[7] the All Powerful enter into this vessel that
has been prepared for your coming. Sax, Sax, Abrasax!"

He caresses the thighs and belly of the corpse using circular
motions of the hands. All the while his eyes never leave her
eyes. Lilith comes into the Circle and his member rises. He
allows the fresh Oil of Lilith that weeps from the glans to
fall between the lips of her matrix. Soon warmth comes into
her thighs and her belly flesh. Her gateway glistens with
dew and opens. He sees her eyelids flutter and the corners
of her mouth twitch. The cheeks flush with the hue of the rose.

Entering her in the way of a lover with his erect member he
lies down upon the vessel and presses his lips to her lips.
The breath of his spirit is forced between her teeth and down
her throat. Her breast heaves. He removes his lips and turns
his head with quickness to place his ear against her lips.
Lilith whispers secret matters and words of lustful desire.
No other can hear them. Only he who is joined with the vessel
in the embrace of a lover can hear the words. As often as he
chooses he asks her questions concerning the places of precious
things that lie hidden. Then he breathes between her teeth
and receives her answer. She conveys the words of wise men
who are dead.

[1] IHV [2] HIV [3] VIH [4] IVH [5] HVI [6] VHI [7] ShDI, Shaddai

As payment for her gifts he makes love to the vessel as a lover. Kisses are showered over the countenance and breasts. He kneads the flesh of her belly and buttocks and works his inflamed member within her passage until his seed flows into her womb. The face of the corpse is bright with pleasure. Lilith receives the caresses as an offering of love and is well satisfied. Service is rendered and payment is given.

In the name of the All Powerful, Shaddai, he gives the Destroyer leave to depart from the Circle. Still she cannot escape until the iron chains are unbound from her limbs and the five lamps extinguished. Then she flies up from the corpse with a shriek and wild laughter. Were this not done the decaying of the corpse would cause her agony. She would endure the gnawing of worms and her love would turn to hatred. The falling of the flesh from the bones at last would set her free, and she would fly abroad through the night sky seeking vengeance.

The Descrying of Events Yet To Occur in the Bowl. It is done at midnight during the waning or conjunction of the Moon. He fills a bowl of pure Silver with water from a deep well and places it in the North of the Chamber within the Circle of Eleven Serpents. He places it upon the Silver Seal set within the Pentacle of Lilith before her house of cedarwood. The light from the stone lamp that burns before her vessel of clay falls across the surface of the water.

He sits inside the Circle with his face turned to the North. With sincere words of praise he invokes Lilith into the Image. A drop of the oil of Lilith is placed upon the tip of the longest finger of the right hand. With the drop of oil he anoints his forehead between the eyebrows. A second drop is placed upon the second longest finger. With it he anoints the eyelid of his left eye. A third drop is placed upon the third

longest finger. With it he anoints the eyelid of his right eye. Afterward he speaks these words: "Fiery oil, shining oil, potent oil, vitalizing oil of angels, oil that sustains the virility of men, with the Oil of Lilith I am anointed, with the Oil of Samael I am made to glisten, let the Oil of Life open the eyelids of my spirit, let the radiant oil dispel the shadows and light up the darkness. Truly, truly, truly."

He lets three drops of the oil fall into the bowl of water. After each drop he recites the Powerful Words, and they are these: שמו[1], אירד[2], זגמא[3], גמיטטון[4], היוה[5], יה[6]. He looks at the reflection of the flame upon the surface of the water. Soon the bowl becomes dark. Then he sees a tall woman veiled and dressed in a dress of black. He speaks the name of שדי[7] and tells her to depart and put on a garment of whiteness. She goes away and returns in a dress of white. The light of her countenance fills up the bowl. He asks her whatever he wishes and she creates visions that reveal the answer upon the surface of the water.

The woman in black is Lilith the Destroyer. He does not question her for she misleads him with lies. Sometimes she appears in the form of a raven. At other times she comes as a black dog. On still other occasions she is in the form of a demon with black skin and two faces that are the faces of the

[1] ShTU, Satu [2] AIDV, Aidu [3] ZGMA, Zagma [4] GMITTVN, Gamitton [5] HIVH, Heywah
[6] IH, Yah [7] ShDI, Shaddai

hawk. Its hands and feet are taloned. And she rides upon the back of a red Dragon. He does not regard any of these forms but refuses to speak with her until she has put on white linen and the appearance of a maiden. Then he questions her and she answers truly.

If the visions do not appear in the bowl he tries again in the following cycle of the Moon, and yet again during the next cycle. If the visions still do not come forth he has recourse to a Seer. It is good if the Seer is a woman round with child. It is best if she is a maiden newly stained with the blood of her first pollution. He anoints her brow and eyelids with the Oil of Lilith and speaks the Incantation of the Oil that has been revealed. He takes black from the bottom of a cooking pot and mixes it with the oil and writes largely upon the upper part of her forehead three letters, and they are these אמת. He lets fall three drops of the oil into the bowl. As each drop touches the water he speaks the Words of Power that have been revealed.

She sits upon his lap. He has connection with her from the back. She looks down into the bowl. He excites her with caresses to her breasts and belly so that the sweat breaks forth on her skin. He does not release his seed but gives her pleasure without ceasing. Lilith sustains his member. He speaks into her left ear three words of three letters, and they are these: שמר[9], קרו[10], ננו[11]. These same words he repeats into

[9] AMTh [10] ShTV, Satu [11] QRV, Qaru [12] NNU, Nanu

her right ear. Yet a third time he speaks them into the air over her head. He takes the lobes of her ears between the thumb and finger of his hands and rubs them until they are warm.

She tells him that she sees a blackness upon the face of the water. This is the Image of Lilith the Destroyer. She is not skilful, she sees only a dark cloud. He bids her send it away. This she does. Shortly a whiteness comes into the bowl. This is the Image of Lilith the Maiden. He whispers his question into her left ear and she repeats the words into the bowl. She describes the image that comes upon the surface of the water. Sometimes letters come into the bowl. She copies these onto a leaf of papyrus with a new reed.

When he has learned what he sought to learn he commands her to speak the Words of Dismissal that he has taught her. She stirs the surface of the water with her breath. She speaks the words into the bowl. The words are these: "Go in peace, O Messenger of the Gik. ונג[12], ורק[13], ומש[14]. Depart, depart, depart. Truly, truly truly." He emits his seed into her womb and Lilith comes and carries away the heat of its essence. The warmth in his seed is the offering he makes to she who has revealed to him hidden wisdom and secret matters. And he praises her with words of great praise.

[12] VNN, Vanon [13] VRQ, Varoq [14] VTSh, Vatosh

The Sevenfold Curse

When Lilith had done with speaking she commanded Lamech to set down at the end of her words a warning to the wise.

"Cursed is the head of the scribe who alters a single jot or character of these words that are true. His face shall be twisted and the sons of his loins shall not know him."

"Seven times cursed is the head of the merchant who sells these words for gold in the marketplace. He shall be sold into slavery and his name shall lose its lustre."

"Seven times seven cursed is the head of the unbeliever who hurts these words by fire or water or the mouldering of earth. By that same power shall he suffer torment and shameful death."

"Blessed is the head of the scribe who conveys with diligence these words. He shall be recognized in his old age and his sons shall honour him."

"Seven times blessed is the head of the scholar who studies these words with reverence. His name shall endure and his teachings shall bear fruit."

"Seven times seven blessed is the head of the holy man who rescues these words from destruction. He shall live forever and his memory shall be honoured among the wise."

Lamech set down the words of the warning even as Lilith had spoken them.

And I, Solon of Alexandria, have copied faithfully all the words out of the angelic characters for the consolation of my solitude. May the blessing of the Heavenly Mother descend upon my head. Amen.

The End of Liber Lilith

Part Two

THE JOURNAL OF KAI

March 12, 1990 – Jun

RL STEIGER:

ne 22, 1990

The Journal of Karl Steiger:
March 12, 1990 – June 22, 1990

March 12 (Monday), 1990

It is my intention to be keeping a written recording of my experiments with the Lilith manuscript so that researchers who follow in my footmarks will have a reliable guide. It may be thought about as a crude map drawn by the first explorer into an unknown land. I blaze a trail but it is others who will beat down the path. I salute you all brave travellers. Go forth boldly and remember my example.

As I stand on the edge of the unknown my heart is divided. Half of it is fear and half is excitement. Who would not be apprehending danger when he goes into the lair of the great spider who mates then kills her lover? Yet what student of the occult lives who could resist the chance to communicate with so potent and ancient a spiritual being as the mother of demons? Her powers must be vast almost beyond comprehension. If I can gain her love and learn how to control her forces the world will lie open at my feet. For great prizes great risks must be taken. This is a truth old as time, even as old as Lilith herself. I know well that I may be returning not ever from this expedition into the shadows but my intention holds firm.

It is auspicious the vernal equinox soon will be approaching. The equinox is a potent time for important works of magic. I must make haste to prepare all the instruments. On the night of the equinox I intend to perform the first invocation. The phase of the moon is correct for preparations. Last night her face was full. Now she begins to wane. As the light of the moon decreases the powers of Lilith strengthen. In this way the instruments will gather force as they near perfecting.

Since I do not possess the oil of Lilith I must shape a doll out of clay and invoke her into the doll in order to communicate with her. This is the technique described in the manuscript to get around the difficulty. Otherwise it would be a case of the twenty-second catch of the writer Joseph Heller. Without the oil I could not invoke Lilith; without the presence of Lilith I could not produce the oil. Of course this difficulty would be overcome by a person who received the oil from another occultist who had already established contact with the goddess, but I am the first in this century, perhaps the first for several centuries to attempt union.

March 13 (Tuesday)

In the morning I have made a descriptive listing of the matters that must be attended to before the invocations are able to begin. I will give it in this place because any occultist who works alone as I intend to must follow the same steps to obtain the oil.

First, change the diet. I have grown corpulent from too much sitting, and I admit it, from too great a love for sausages and pastries. It is necessary that my body become light if it is to perceive the presence of the spirit. Also it is only fit that the lover of the goddess make himself presentable before her. I do not wish her to regard my flesh with contempt. I will follow the general pattern of the diet suggested in the manuscript, avoid red meat and fats, eat fish (which I loath), many leafy vegetables and fruits, and not eat anything after sunset. The prescription of carbohydrates puzzles me a little, but I believe it is intended

to raise the energy levels in the body so that it can sustain the hardship of union.

Second, exercise. I have the strength of a bull. When I need to do a thing I can always drive myself to do it in spite of pain or fatigue. This has made me contemptuous of regular exercise. This is unfortunate since my body is not flexible or resilient. When I sit for a long time in one position my muscles are becoming stiff and starting to ache. I will begin each day with a bath the waters of which are very hot, followed by one hour of stretching and deep breathing. While I am expanding and cleansing my lungs I will have the chance to practice my scat. This is the hardest part for me.

Third, I must begin withdrawing myself from human society if I am to concentrate with all my thoughts and feelings on Lilith. This is not easy in this city where we live packed together like onions in a bottle. I am accustomed to meet on Tuesday and Friday nights at the apartment of Fritz Heine with his group. This evening I will go for the last time and tell them I cannot attend for a few months. They are sure to be disappointed. For some reason they think of me as a kind of teacher, maybe because I am at least ten years older than any of them. I dare not tell them what I am doing or they will never leave me in peace.

Fourth, and most important of all, I must give up sexual relations with women. The power of my libido henceforth shall be devoted only to the Queen of Harlots herself, not to her lesser subjects that live upon the earth. The continuing frustration of desire will create a tension that will drive me into the arms of Lilith. It is my belief that the strength of unfulfilled desire is what attracts the goddess to the beds of men who sleep alone. Fortunately I am not now involved in a relationship with a woman. Within the space of a month I will be stinking with lust like a stag in its rut.

Fifth, the necessary materials must be quickly gathered and the ritual instruments constructed. I will need a sheep skin

mutton fat for the lamp and the lamp itself, a bowl of silver and one of brass for the libations of milk and wine, a piece of silver plate to use to make the seal, cedar boards to build the house of Lilith, clay for the image of the goddess, flowers and incense. A small tripod will be needed to support a brass dish over the flame of the lamp for the burning of offerings. Have I forgotten anything? Tonight before bed I will take out the manuscript and go over it with care to make sure.

Sixth, I will need the menstrual blood of a woman to mix with ink or paint for constructing the pentacle and the circle of eleven serpents. This is very awkward and embarrassing. How can I ask a woman to give me a portion of her menses without explaining what I need it for, yet not seem to be a sexual deviant? Probably I will have to find a prostitute and pay her for the substance. But if she is taking contraceptive pills will she still be menstruating? I confess I know very little about these biological details.

It is an amusing matter to consider. The woman I go to will surely think me a pervert, yet whatever she may imagine I am wanting the blood for she can never guess anything so strange as the truth, that I intend to use it to achieve carnal union with an ancient Sumerian goddess. There are levels of deviation that lie completely beyond the smug and complacent lives of the petty bourgeoisie.

March 14 (Wednesday)

This morning after my exercises I went to a leather shop and bought a complete skin of a sheep that had already been cured and separated from the wool. The owner of the shop does custom leather work so he is keeping a supply of unfinished leather goods. The skin is thin and supple with a velvet texture and the colour of sand. It is the first time I ever have bought leather. I was shocked by the high cost.

Last night the group was very surprised when I told them that I could not meet with them again until at least the fall of

the year. They thought I was angry about something. Fritz took me privately aside and asked if anyone had said something to offend me. He was upset and looked very sad like a puppy that had just been scolded for peeing on the carpet. The others were silent after that and avoided looking at my eyes so I left earlier than usual.

Before going I asked Marta if she would meet with me today at noon in the restaurant across the street from Fritz's apartment. She agreed without asking any questions. I could see that she was wondering what it was all about. Her silence pleased me. I like Marta. She is young and beautiful in the face but a bit heavy in the hips and thighs. She always smiles except when she is concentrating, and then she bites her bottom lip at the corner. She listens to what I say without interrupting, which is unusual in the group. Fritz's girlfriend, a stupid aggressive little slut, brought her in about a year ago. The girlfriend left but Marta stayed on.

We ordered a lunch and I talked for a while to put her at ease. For some reason she was nervous. Then I told her as delicately as I could that I needed a small amount of her blood. At first she did not understand what I wanted. She thought I meant to extract it from her vein like a vampire. When she finally understood she began to giggle, whether it was from embarrassment or amusement I am not certain. But she agreed. That is the only thing that matters. Let her tell her friends whatever she likes, so long as she does not guess the truth. She says she can bring me the blood in three or four days. That should be soon enough to prepare the pentacle in time for the equinox.

March 15 (Thursday)

Preparations progress well. It is almost as though some spiritual force is aiding me in my search for the materials. I had no idea where I would get the silver for the seal of Lilith but the first jeweller I consulted had a supply and sold me a

piece of plate two millimetres in thickness. Probably he charged me five times what it is worth. I paid him without saying anything. It is a rule in magic to buy the materials without haggling over the price.

Fortunately the cedar for the house fell into my hands practically for nothing. I bought a broken chest without a lid that had been used for storing clothes and removed the cedar boards from the inside. The damned Frenchman who owns the house next door does not like the hammering. I would bang-bang-bang on the chest and then he would bang-bang-bang on the wall. He is always finding something to complain about. When the old woman lived there she never complained. This neighbourhood is going to hell, all foreigners moving in and acting like they own the place.

Some night soon I will pay him back for his racket, I promise. I will send to him Lilith and she will be wearing one of her less pleasant masks. Then I will listen to him scream, and after a little while I will bang-bang-bang on the wall. This whole country is going to hell.

The cedar house of the image must be built without a single nail. The sharp steel points of nails might threaten the goddess and drive her away. It must be put together with wooden pegs and glue. Lucky for me I know how to do this. My father was a cabinet maker. I used to watch him building fine furniture for wealthy buyers.

I have decided to use rose incense sticks from India for the rituals. They are cheap, of good quality and easy to get. If I drill a couple of holes in the inner sides of the house the sticks can be set in them and will not need any holder. To be attracting the goddess in a form that is gentle and loving the incense should be of a kind that is light and sweet-smelling. I am tempted to use artificial flowers of silk to adorn the house but have decided to go to the additional trouble of replacing living flowers every few days. In magic it is not good to be cutting too many corners.

March 16 (Friday)

Construction of the house for the image goes well. It will take several days because each section must be left in clamps for the glue to dry. The whole house smells like a woodworker's shop. I like it. It reminds me of the time before my father died. The doors will be hung on brass hinges so that they can be opened around to the sides out of the way during ritual.

Today I cut up the sheep skin into a large square for the pentacle of Lilith that is forty-five centimetres on each side and eleven strips each about fifty centimetres in length. Those who read this will be asking why I did not strangle an ewe myself as directed in the manuscript. The reason is simple. I know nothing about curing animal skins. I must content myself with cleansing the pieces of skin with consecrated water and dedicating them to Lilith in prayer. Each strip was cut wider at one end and tapered at the other in the shape of a serpent. There is no way of knowing the sex of the animal that supplied them. I cannot do more until I get Marta's little present.

Obtaining the mutton fat for the lamp was simple. I bought a piece of mutton in the shop that was all fat anyway and cut some off, then melted it over the stove. I was tempted to eat the meat but it would have been wrong for my diet. I fed it to the cat. I tried some of the fat in the lamp, which is like a stone ashtray with a wick at the side. Now I know why the old books always are saying to use incense. It stinks. When the fat is cold it burns like a candle, then the fat melts and the wick slips down into it. Also it smokes and leaves soot over everything.

Today I took the furniture out of my bedroom except the bed and wardrobe and washed the room from ceiling to floor. Then I put back only those things I use such as my bureau and the bath table beside the bed. All the books and other junk I stored elsewhere. Against the wall that is in the north I put a low table to hold up the house of cedar when it is finished. In front of it I laid an oval mat on the floor for sitting. The image of the goddess will be level with my eyes, which is just what I am needing.

March 17 (Saturday)

This morning I received a phone call from an old friend who I have not seen for several years. He asked me to visit him in his house in the mountains. As much as I would have liked to go it is impossible. I told him I could not leave my work. He does not know my work is magic. In all the time I am knowing him we have never even spoken about the occult. He is devoutly Christian and would be shocked to learn that I practice the black arts. Anyway they would seem black to him.

Already I have lost two kilograms. However the lightness I feel is not due to loss of weight but because my stomach and bowel are no longer so full all the time with heavy foods. I have begun to retain my breaths for a dozen seconds or so until my body is covered with a layer of sweat. This usually happens after about twenty repetitions. At the same time I visualise that magnetic energy is flowing into my lungs with each deep breath in the form of tiny dancing particles of sunlight and coursing through my body from my feet to the crown of my head. It is highly invigorating. The purpose is to charge my physical body with magnetic energy so that it will be better able to endure the contact of Lilith. I can sit with crossed legs on the mat now for over thirty minutes without much discomfort.

At last I have overcome the matter of the doll that has been troubling me. I have little skill as a sculptor. For days I put off beginning the clay image of Lilith because I was afraid it would be misshapen and ugly. I even thought about hiring a professional artist to make for me a clay model. This afternoon I found the perfect substitute, a porcelain doll approximately thirty centimetres in height. It is very finely made in a standing posture on a small porcelain base. The eyes are what are deciding me to buy it. They are the most human eyes I have ever seen in a doll, of a deep blue-green colour, and they stare directly outward. The posture is graceful and the expression on the face serene. The woman I bought it from assured me that its hair, which is very dark and glossy and hanging long down

its shoulders, is real human hair. If so the woman from whose head the hair was taken must be dead, since the doll is quite old.

It has an aristocratic stance that is ideal for my purposes. Really it looks like the statue of a goddess. I took off the miniature dress that came with it. The body of the doll is finely made and accurate in every detail, except that it has no nipples or pubic hair. The first defect I was able to remedy with two dabs of paint. As for the second, I cut a bit of the hair off from the back and glued it on the doll at the apex of its thighs. The effect was uncanny. From a distance I would almost swear that it was a living woman standing naked before me without a trace of shamefulness in her manner.

The legs of the doll are joined at the ankles where they are attached to the base. I discovered that the base is hollow and the cavity goes up the legs of the figure. This is ideal. The occult image of Lilith can be inserted into the middle of the doll. It would have been better if it could have been set inside the crown of the head, as the manuscript directs, but this is not being possible. It is anyway a minor matter with every other detail so perfect.

March 18 (Sunday)

Here are some thoughts about the oil that I wish to record. In gross composition it is no more than the lubricating fluid shed by the penis for copulation. This is obvious. The book-bound fools at the universities would declare that it cannot be more than this. But would they be correct? Little is known about the subtle hormones and excretions of the glands and tissues that have so potent an influence on the biology of the human body, or about the effects of stress and emotion on these fluids. It is possible that the caresses of Lilith release chemical essences in a precise mixture and composition that lends occult potency to the seminal fluids. I believe this to be the explanation.

This afternoon Marta came to my house. She carried a little pill bottle wrapped in a piece of newspaper and blushed when

she gave it to me. I took it without saying anything because I did not wish to embarrass her, and put it away. She talked about her work for a few minutes and I felt compelled to ask her in for coffee. We drank it at the kitchen table. She really is a good woman. Because she did not once ask for explanations I decided on impulse to tell her something of what I am trying to do. First I swore her to secrecy. Then I explained that I needed the blood for a long and difficult series of ritual invocations. She told me she had already made up her mind that must be the reason. I wanted to tell her more but caution stopped my tongue. Even so, I am not sorry for what I revealed. At some later time it may be useful to have a female assistant.

I am begun spending a half hour or so after I finish my deep breathing exercises in contemplation on Lilith, and the same period before going to bed at night. I recite the prayer to the goddess, which I have learned by heart, in Latin. Really I am thinking it does not matter what language is used for the rituals. Latin was not the original tongue, possibly not even Greek or Hebrew. It may have been Sumerian, or even as the manuscript says, the tongue of the angels. I also find it useful as an aid to concentration to read over the song.

The cedar house is finished. Today I put the doll into it for the first time. The effect is quite beautiful. I used oil on the wood, which I planed but did not sand. The oil highlights the marks of the plane and the darker heads of the pegs. It also makes the brass of the hinges and clasp to sparkle. Really I am pleased with it.

At last I possess the final term of the equation, the precious blood. It is possible now to finish the pentacle and serpent circle, and also the occult image of the goddess that is to reside within her physical image. When I opened the bottle I was puzzled what to do next. The blood had completely coagulated. I should have expected it. With a long needle I picked out some pieces and partly dissolved them in alcohol, then mixed the alcohol with some red ink I had purchased from an art supple shop earlier in the week. It darkened the ink but did not much change it.

Some sediment fell to the bottom of the ink bottle but this does not matter. I had been tempted to draw the occult diagram with the pure blood but I realise now it could only be done that way if the blood was perfectly fresh. In any case it would dry brown instead of red.

The seal of Lilith is nearly complete. It is much more difficult than I imagined to cut grooves in silver. I am using a broken piece from the blade of a hacksaw which has a sharp corner and is very hard steel. Even so the work is slow. I can only cut a few letters accurately each hour. The damned Frenchman must be wondering what all the tapping is about. There should be enough blood left in the bottle to tarnish the silver.

March 19 (Monday)

Last night I dreamed about Lilith for the first time. I have forgotten most of it, all but a single vision. I stood on a sandy beach in moonlight with rugged stone cliffs rising on one side and the ocean on the other. She came walking along the beach toward me with slow steps. I cannot well remember her face but remember thinking in the dream that she is the most beautiful woman I have ever seen. Yet there was something about her expression that troubled me. I do not know quite how to describe it, but it was a kind of slyness or gleefulness that concealed some secret. In every other respect she was utterly beautiful.

Yesterday I finished the occult portrait of the goddess and placed it within the porcelain doll. I sealed the opening at the base with a piece of cork and some red sealing wax so that it would never fall out. The surface of the doll is not shiny like glass but rough like unglazed pottery. After I handle it for a while it becomes warm and feels almost like living skin.

Also I lettered the serpents of sheepskin with the Hebrew words that are found in a circle around the pentacle. After some trouble I am discovering that the words are taken from the first verse of the twenty-seventh chapter in the book of

Ianiah. The purpose is to contain the presence of Lilith after she is invoked by the power of Yahwah, who is none other than Yaldabaoth, the consort of the goddess in the beliefs of the Gnostics. One word extra is added to the verse, a Hebrew word of emphasis that means *truly* or *verily*, probably for the purpose of making the words number the mystical number of completion, twenty-two.

After the ink was dry I cut slots in the head and tail of each serpent and began to link them together as it says to do in the manuscript. The slots should be made a bit more narrow than the width of the strips of leather, so that when the loops are pulled tight they do not come loose on their own.

It is an easy matter to join the serpents. Simply you pass the head of the second serpent through the slot in the tail of the first serpent that bears the two earlier words in the verse of Hebrew, then pass the tail of the second serpent through the slot in its own head to form a loop that clasps the tail of the first serpent. The result is as if the second serpent is biting the tail of the first.

However it is not so easy to link the last serpent to the first. I tried many ways but could not make the final joining as I had made all the others. Then I got out the manuscript and read the part over with care where it tells how to do it. After much hard thought I passed the tail of the entire string of eleven serpents through the head, just as if it were a great dragon that was swallowing itself, and then I poked only the tip of the tail through the loop that had been made and drew the loop tight, as if the dragon had decided to hold the tip of its own tail between its jaws. In this way the circle is closed. I cannot be sure this is the method intended by the composer of the manuscript but I believe it is the correct method.

March 20 (Tuesday)

Everything has been made in readiness. The image of the goddess is set within her house of cedar wood. On the left side

is a bowl of silver for milk and on the right a bowl of brass for wine. I am thinking these substances stand for semen and menstrual blood, but they may mean the milk and blood that are the secretions of the goddess in her function of giving birth. Today I bought a small bottle of red wine of good quality and some fresh cream. Also some white lilies and red roses to hang from the brass rings on the inside of the house and make of it a bower. I am thinking I will need to replace them often at great expense, but this too is a sacrifice of dedication to Lilith.

The pentacle, the seal of silver, the stone lamp with its tallow the circle of serpents, the incense sticks scented with rose the tripod for burning the offerings and also for drying the white and red powders, all these things are prepared. I do not think I am forgetting anything. Also today I bought a table knife of solid silver and sharpened it on a grindstone, then purified it and dedicated it into the service of Lilith with a prayer before the image.

In the morning before meditation I adorned the doll with coloured ribbons and a necklace of fine beads of the amethyst stone. For the goddess to come into the doll she must have a reason. That reason is love. The more and stronger devotional love I can give to the doll the greater will be its attractiveness to Lilith. She comes into the doll to be worshipped and all as desired. But it is necessary to understand the meaning of worship. It is not so much a respectful admiration as it is a cherishing of the doll with genuine potent emotions. I will try to worship the doll as I would worship a woman I loved and desired with all my heart.

March 21 (Wednesday)

At the time I am writing it is already after midnight, so by the clock it is Thursday. However for the purposes of this record I make a convention that the entry for any single day is for the period of time from waking until sleeping. Understand this rule for the rest of the recording.

I am finished my first formal invocation of Lilith the mother of demons. The result is – nothing. There was no result of any kind that I am able to perceive in either the objective or the subjective worlds. Nor did I expect to achieve success in the first attempt. In the book it is clearly set down that the goddess must be courted with diligence over months. Even so, I am disappointed. Who would not be? So much of my life energies have been devoted to preparations for this moment, and when the moment comes there is no result.

Always I keep asking myself have I committed some foolish error or left out some small but still vital detail that would mean success. My feelings are in a dark depression. It is not something new to me and it will pass before I wake up in the morning, but still it is oppressing my mind.

Because the manner of invocation to the goddess is so important I will set down its details here, and then I will not repeat them unless I change something. About an hour before midnight I take a bath and clean my teeth, then put on a new bathrobe of red cotton that I intend to use only for the purposes of ritual. In the kitchen I pour a small amount of red wine into the brass bowl and cream into the bowl of silver and carry them into my bedroom. The milk I carry in my left hand and the wine in my right, because the left side is magnetically negative and the right side is positive. With care I kneel down on the mat before the house of cedar and set the bowls on the table in front of it. Then I return to the kitchen and place a single dried date upon a small dish of pottery and carry it also back to my bedroom in both my hands at the level of my heart. Again I kneel and set the dish between the two bowls.

Already on the table in front of the cedar house is the stone lamp, matches to light it, the tripod with its circular plate of brass that is beaten into a shallow depression, and the silver knife. I do not think I have yet recorded my decision to omit the charcoal brazier from the list of ritual objects. In its place I intend to be using only the tripod and brass plate set over the

flame of the lamp. The reason is that I do not like the smell of burning charcoal in a closed room.

On the floor I unfold the pentacle and slide it under the table so that it is directly beneath the house of cedar. Beside it is placed the silver seal of Lilith still wrapped within its covering of black wool. Then I am putting the rope of the eleven serpents around my sitting mat and through the legs of the table on the outside of the sheepskin pentacle. The result is that the eleven serpents make a ring around the mat where I am kneeling. It is not exactly a circle in shape, more like an egg with the pentacle of the goddess inside its narrow end. As yet the head and the tail of the circle are not joined together.

The lamp is lit. I leave the circle of serpents through the gap between the head and tail and turn out the electric light beside my bed so that the only light comes from the flame. Then I am returning into the circle through the gap and closing it behind me by joining the head and the tail as I have before revealed. Already I have put a loop in the head in preparation for the moment, so it is only a matter of inserting the tail into the loop and pulling it tight. I stand and walk around the inside of the circle anticlockwise, which is the same direction as the writing on the serpents, and in my mind I imagine with all my power that a circle of living serpents made entirely of flames is floating in the air at the same level as the doll, enclosing the sitting mat and the house of cedar within it.

The seal of silver is reverently unwrapped from its covering of black wool. I raise it up to the north in the flickering light of the lamp and kiss it, then place it within the pentacle directly on top of the magic square of Hebrew letters.

I put my hands together palm against palm and speak a prayer I have myself composed for this ritual:

> *"Great Lilith, regard with compassion your suitor, Karl Steiger, who kneels outside your door with offerings of love. With the offering of milk that is cool and white he knocks once; with the offering of wine that is strong and red he knocks twice; with the offering of sweet fruit from*

the tree he knocks thrice. Let your heart be moved by compassion and your door be opened to receive his love."

After each offering I reach forward and rap once with my knuckle against the closed cedar panels of the doors. Then at the end I open the doors and fold them back on either side out of the way. I am able to do this without any obstruction because the base of the house of the goddess is raised up ten centimetres in a platform, and the bottom edges of the doors are this high above the surface of the table.

The light from the flame fills the inside of the house and illuminates the image of the goddess. Its dancing shadows caress the curving naked limbs of the doll and the delicate petals of the flowers overhead, and sparkle from the shiny coloured ribbons and amethyst beads that adorn the image. The effect is of great beauty. From the flame of the lamp two incense sticks are lighted and set within the angled holes I have drilled part way up the inside walls of the cedar house. The scent of roses fills the air.

The tripod with its brass plate is moved over the lamp. The disk is small enough and high enough above the flame that it does not shadow the face of the image of the goddess. I am then waiting in silent contemplation of her beauty for the brass to get hot. This takes only several minutes. When the brass is ready I raise the bowl of cream before her face and say

"Great Lilith, share with your true lover Karl Steiger this offering of pure milk."

I sip the milk from the bowl and then allow a drop or two to fall upon the heated brass disk. It burns and the smoke rises before the image. The remainder of the milk I leave in the silver bowl and place it inside the house of cedar on the left hand of the goddess.

The bowl of wine is raised before the watchful face of the doll and I say the words

"Great Lilith, share with your true lover Karl Steiger this offering of strong wine."

Again I sip from the bowl, pour a few drops onto the heated brass on top of the tripod and let it evaporate, then place the brass bowl with the wine into the cedar house on the right hand of the goddess.

Next I am raising the pottery dish with its dried date before the face of Lilith. I say the words

"Great Lilith, share with your true lover Karl Steiger this offering of sweet fruit."

With the silver knife I divide the date into two pieces. One piece I eat. The other I am leaving on the dish which I put inside the house at the feet of the goddess.

The tripod is removed and set out of the way. I contemplate the beauty of Lilith. The flickering of the flame seems to give the porcelain limbs life. Shadows move across her impassive face and the faint movement of my own breath makes strands of her hair stir. In the soft voice of a lover I recite to her the prayer that is given in the manuscript. Then I visualize a swirling inverted cone made up of sparks of fire forming in the air over her house, with the point of the cone terminated at the crown of her head. In a stronger voice I recite the invocation to Lilith also given in the manuscript. Both the prayer and invocation must be memorized.

Something here needs to be said about the strings of vowel sounds that appear in the invocations. They are given in the original manuscript in Greek letters. It was the way of the Greeks to invoke the gods by sounding the vowels which are the vital parts of speech without which no word can be spoken. It is necessary to be practicing them so they can be voiced with confidence at the time of the ritual. Also they must be sounded on the breath. It is not good enough to merely be thinking about them in your mind.

For some time after making the invocation I sit and look into the eyes of the image. The doll is level with my face and her eyes stare back at me. In my mind I begin to talk to her as if she were already residing inside the doll. I praise her

beauty and her greatness. I declare with the most fervent and tender words I can find in my heart my dedication of love to her. I tell her about my secret hopes and dreams. I share with her my fears and the frustrations of my life. All the time I am coming back to the fire of love that burns for her in my heart. And I am not telling lies but truly mean all that I say to her. In my mind I imagine that we are standing together in some private place and she is in the living body of a beautiful woman. I walk beside her along the beach at twilight in my imagination and hold her in my arms and murmur into her ear words of love.

My eyes wander over the beautiful limbs of the doll, which I imagine to be her living body, but they always return to her left eye. Into her left eye I am focusing the power of my will to reach out to her. The doll is really a kind of window through which I am calling to her with my mind. I press my thoughts and my feelings of love into the pupil of her left eye, which is the receptive eye, as though I am speaking to her at a great distance psychically.

Sometimes I reach out with my fingers and stroke her cheek or breast or hands, or kiss my own fingertips and then transfer the kiss to her lips or body. With humble love I place kisses upon the palms of her hands and the tops of her feet. I convey blessing upon her and prayers for her well-being while placing kisses on her forehead between her eyebrows and also upon the top of her head. With tender love I transfer kisses to the nipples of her breasts and her thighs and pubic triangle.

At last when I feel that I have conveyed all the love that is in my heart I speak the words that I have composed for the closing of the ritual, since there is no formal closing given in the manuscript itself:

"Great Lilith, with regret I must now turn away from your presence with my earthly body. Yet all the time I am parted from you I remain kneeling before you in the temple of my heart. Soon I will return and be with you again. Attend to my words and be gentle unto me for I am your true lover. So be it."

The doors of the cedar house are shut up with the bowls and the dish still inside. Over the course of the night Lilith feeds upon the vital essences of their contents. In the morning the seal will be removed and cleansed. Then the silver seal is taken out of the pentacle and wrapped in its covering of black wool and the pentacle folded up. The circle of serpents is parted, the electric light put on in the room, the flame of the lamp extinguished by the breath and the tripod and table cleaned and everything put back in order for the next invocation.

This ritual is given in such great length because it is necessary for those who have not so much experience in magic to understand how it is done with exactness. Not every detail is provided by the manuscript. This is also true of all magical books. The writers expected those who would read them to have some understanding of what they were doing. In modern times people know nothing about magic. They read a ritual and do not even know how to begin. I apologize for being so tedious to those who already know how to perform rituals of invocation.

It is quite late. Now I will unfold the pentacle under my bed and put the silver seal inside it, then place the circle of eleven serpents around the four legs. I will invoke Lilith with her invocation and try to go to sleep. It is my hope that she will come to me in my dreams.

March 22 (Thursday)

In the morning I woke up an hour later than is usual for me with a stiffness in my neck and legs. This is due to so much sitting on the floor and should pass away in a few days. No dreams came to me last night of any kind. With reverent care I put away the pentacle and seal from under my bed and coiled up the circle of serpents. The silver and brass bowls inside the house of cedar I emptied and cleaned, and then I replenished the sheep tallow in the hollow of the lamp. This also is a ritual that I must be getting accustomed to doing every morning.

After cleaning the house of the goddess I was moved to

before her image and speak her prayer, then meditate for a while upon her beauty. I had no thought to do this but the idea came into my mind all at once and I decided to follow it. I think I will be doing this every morning as part of my devotions. Inspirations of this kind are often sent by the gods and spirits to direct the ritual actions of their devotees.

I thank my fates that I do not have to get out of bed early in the mornings and go to work all day at a regular employment. Ritual devotion of the kind I am giving to Lilith would be nearly impossible since it requires not only hours of time each day but also large amounts of vital magnetic force. It is certain I could not be devoting all my thoughts and feelings to Lilith while distracted by some tiresome labour. Even when I was not working the problems of work would invade my mind. I could not stay up late into the night performing invocations. Neither could I give two hours every morning to exercises, meditation and devotions. Most people do not understand that this intensity of dedication is necessary in works of magic if they are to have success.

A suspicion has come to me that I made a mistake last night when I closed the doors of the house before preparing for sleep. How is the goddess coming to me if she is locked up inside the cedar panels? Tonight I will leave the doors open while I lie asleep and close them in the morning.

March 23 (Friday)

The flowers are beginning to wilt. I see that I must be replacing them every third day to keep them always fresh. If I put three roses and three lilies into the rings every three days that makes more than twelve flowers each week to buy. It is more expense than I can afford but I do not like to omit the flowers. They keep the house always looking fresh and beautiful. Today I found a petal from one of the roses lying on the shoulder of the doll. It was a touching sight.

Also from now on I must no longer call the image of the goddess a doll. It must be in my mind truly the goddess Lilith herself.

Equally as much the house of cedar must be the house where the goddess dwells and is always present when I knock upon the doors.

Marta called me on the phone today. She asked me about my health and talked about inconsequential matters. She did not bring up the matter of my work and I felt it would be serving no purpose to mention it either. She must be curious. Or maybe something is troubling her. If so she said nothing. Less than an hour later Fritz called. He wanted me to write an article for the little occult magazine he is trying to begin. I had to refuse his request. I think he resented it. Can Marta have told him anything? Anyway it makes no difference. She does not know enough to cause trouble.

March 24 (Saturday)

The moon is moving into her last days before conjunction. According to the manuscript this is the time when Lilith should be strongest. Yet still I am getting no results. Again and again I keep asking myself, have I made a mistake in the ritual? Or am I myself an unworthy vessel to receive the love of the goddess? I must increase the intensity of my exercises.

Another matter is troubling my mind. I cannot find the cat. She never strays away from the house for an entire day and night. She is by nature full of affection and gets lonely when I am not there. Probably she will come back tonight.

I have decided to make a medallion of silver inscribed with the name of Lilith on one side and my own name on the other for putting on a silver chain and wearing around my neck against my skin. This will serve to focus my thoughts upon my lover and also to join us even when I am away from the house and occupied with trivial matters.

A letter from my sister arrived today. It contained the usual criticisms and abuse. She says she cannot send me the money I asked for. I did not expect to get all of it but hoped for something. She is having not the slightest understanding of the importance of

my work or the personal sacrifices it requires from my life. When I try to describe how it is, I might as well be talking about the theory of relativity. She is lacking in the sensitivity of her soul.

March 25 (Sunday)

Today I weighed myself after bathing. I have lost another kilogram. It is surprising how fast I am losing weight. Maybe it is having something to do with my breathing exercises. At times after these deep breaths my fingers and toes tingle with electricity. I have increased the period of retention of the breaths and also doubled the number of breaths. Now I am doing forty retentions. Today I notice I have a slight cough and there is a burning sensation in the bottom part of my lungs. If it does not go away in a few days I must reduce the intensity of the breathing exercises. It is no use to risk getting an injury.

Last night in bed I became very cold all over my body. There are three blankets on the bed. Usually this is enough. In fact I am often getting too hot and throwing one off. After shivering for about half of an hour I got up and put a heavy quilt over the blankets. This helped a little but I was still not warm when I at last went to sleep.

There is no sight of my cat. I am afraid something must have happened to her. The streets are always busy with traffic and some people have the bad habit of letting their dogs run loose late at night when they think no one will notice.

March 26 (Monday)

This is the night of the new moon when she hides her face behind the sun and is not to be found anywhere in the heavens. Of all nights Lilith is strongest in her husks on this night. To say 'in her husks' means in those bodies and personalities she uses to express herself upon the earth. Tonight I will be offering to her the burnt offering that is wholly consumed, a small piece of ham slice, which I will heat to black ashes on the tripod over the lamp.

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I will give the libations of milk and wine as usual, but in place of the dried date I will be giving the portion of ham. Of course the words of the offering must be changed as well. I will say the words:

> *"Great Lilith, on this night of the new moon share with your true lover Karl Steiger this offering of the flesh that is sacred to you."*

And when I approach the closed doors of the house I will recite these words as I knock thrice:

> *"Great Lilith, regard with compassion your suitor who kneels outside your door with offerings of love. With the offering of milk that is cool and white he knocks once; with the offering of wine that is strong and red he knocks twice; with the offering of salt flesh of the pig he knocks thrice. Let your heart be moved by compassion and your door opened to receive his love."*

The purpose of burning an offering of meat until it is spoiled is to show complete sacrifice and dedication to the goddess. In ages of the distant past when meat was scarce and people starved to death it was a true sacrifice, not just a show. Also it was thought that the full occult potency of the meat ascended into the nostrils of the goddess with the smoke, and she received greater vitality than with an offering of the common kind.

Later in the night after the ritual I intend to take one of the possessions I most cherish and burn it in the fireplace with a dedication to Lilith. I have not decided yet what to burn. Maybe a rare book or my new boots. It does not matter so long as it is an object that I will genuinely regret to lose.

March 27 (Tuesday)

Last night I burned my Hebrew bible as an offering to Lilith. I don't know why I am choosing the bible. As I looked at the books of my library and wondered which book I could afford to lose my eyes fixed on the tattered old spine of the bible. Somehow it felt like the right choice. It burned for an hour like a block of wood and the leather cover stank up the entire house.

As it ignited I spoke an offering to her. The flames seemed to me to flare up, but this may have been the effect of my breath on the hearth.

I dreamed something is pressing its body against mine. It was not human but I cannot remember how it looked. The touch was cold and soft and revolted me. I struggled against it and then realized that I was asleep. When I tried to wake myself up I could not move. With a great effort of will I forced my mind out of sleep. Then I am becoming aware that something is pressing down on my face and chest. It has the sensation of cotton wool and makes it very difficult to breathe. At last I was able to throw it off from my chest and lay there in the darkness gasping great gulps of air. Cold sweat was all over my face and my pillow was damp.

When I am turning on my lamp and looking at my watch I see that it is four o'clock in the morning. I was too badly frightened to sleep. I got out of bed and shut the doors of the house of the goddess but could not look at her face. Then I took a book and read for thirty minutes or so, then fell asleep with the light still on.

In the morning it was alright again. The fear has passed from my mind and I am resolved not to discontinue my experiments. In fact I realise now that what I experienced is a very good sign. It means that Lilith is beginning to notice my existence. The body I felt pressing against me was her own body. The reason it seemed to me so soft and unformed is because I have not yet reached a state when I can perceive her presence clearly. I have often read about the coming of the night hag but always I supposed it to be only an erotic dream. Never did I imagine it was so physical and so real an experience.

March 28 (Wednesday)

The terror of Monday night has completely departed from my mind. Last night I slept easily and did not have any bad dream. Just before sleep I am thinking I can feel a light touch against my face in the darkness that is like the touch of fine

silk. However I resisted the impulse to turn on the light and it went away.

This afternoon I spent over two hours writing letters. My correspondence has grown so large that it requires an inconvenient amount of time to honour all the letters that are sent to me, but I do not wish to give it up. The action of writing ideas about occult matters helps make them clear in my own mind. I must resist the desire to tell about my present experiment. The psychic currents that would be created might destroy the chance of my success.

My body is becoming more flexible. I can now sit in the yogic posture that is called in English the half-lotus posture for thirty minutes without cramps in the leg muscles or pain. This is good because it is allowing me to press my heels into my anus and the root of my penis and stimulate these centres during my breathing and meditation exercises.

Also today I bought a Hebrew bible at a second-hand book dealer's shop for five marks. It is worn but in better condition than the book I burned. I don't understand why I chose to burn this book, since it is one that I am needing constantly in my work. When I came home from my shopping the Frenchman stopped me in the street. He asked me if I was burning old tyres on Monday night. I felt the impulse to hit him in the nose but instead I laughed just as if he is making a good joke.

The cat has not come back. I think she must have been hit by an automobile or killed by a dog. I miss her company. Whenever I would read she would make a nuisance of herself by climbing on top of the book and lying down to wash herself

March 29 (Thursday)

The rituals are affecting my mind in ways that are not obvious to me. I say this because of what happened today. I went out to mail a letter. Three little children were playing on the corner. They were chanting a nonsense rhyme the way children often do and dancing with their hands joined in a circle. For some

reason the chanting frightened me. I thought it was a magic incantation they were working against me. I don't know what I was thinking – perhaps that spirits had entered into the bodies of the children and were using their voices to make magic against me. All at once they stopped and stared at me in terror, like little statues, too afraid even to move. I realized that I must be glaring at them. It embarrassed me. Something is not right when I am frightening children merely by looking at them.

If only it were possible to cease the rituals for two days and give my mind a chance to regain its normal awareness. But I dare not to do this. It is this very change in my awareness that I need if I am to communicate with Lilith and receive her caresses. The risk I am taking is the total loss of sanity. All other dangers are secondary to this primary danger. It is a risk I must take if I am to achieve success.

Last night during the invocation the eyes of Lilith became truly conscious for the first time. There was intelligence in them. I felt them watching me as I stared into their depths. Then I was not projecting my thoughts to the goddess but actually talking to Lilith who was present before me. This is an encouraging development.

March 30 (Friday)

Even though the manuscript advises that the best success in invocations to Lilith occur in the waning phase of the moon, or around the date of the new moon, I have today decided to continue my rituals to the goddess, both waking and sleeping, every day until I achieve results. It will be interesting to see if the phase of the moon really is having any effect on their success. In magic as in science, truths should not merely be accepted but should be tested as well.

The mystery of the cat is solved. I saw her this morning near the house of one of my neighbours. When I went over to pick her up she hissed and ran inside the opened door. The woman in the doorway told me she has been feeding the cat for

several days. She did not know the cat is belonging to anyone. It refuses to come when I call to it. Instead it runs away and hides. So I am leaving it there. It can come home when it wishes. I am relieved to know it is not injured or killed.

March 31 (Saturday)

My sister Louisa called and wanted me to visit with her in Bonn. I told her it was out of the question, saying I could not afford it. Then she offered to send me the money and I had to say that I was sick with the flu and could not travel. This was a mistake because she grew concerned and asked if she should come to Berlin to take care of me. I was able to put her off. A trip at this stage is impossible. It would destroy everything I have achieved.

In the afternoon Marta came and we had coffee in the kitchen again. I was surprised to see her but also pleased. I miss the conversation of other human beings. We talked about of all things, levitation. She is fascinated by the paranormal sciences and believes herself to be mediumistic. I wonder if she will visit again. She is more attractive than I realized, or maybe it is only that I have not had sex for over two weeks. In spite of this (for me anyway) long period of chastity I am not having any erotic thoughts. This is unusual.

The invocations go on as usual, but last night I am trying something different and playing chamber music very low on the machine. It seemed to help me in my concentration but I do not think it is wise to use it all the time. Music evokes its own emotions that may interfere with the moods generated by Lilith.

April 1 (Sunday)

Tonight after invoking the goddess in the usual way I am talking to her as a lover for what seemed to be no more than ten minutes. Although I did not like to be breaking off so soon I stopped because my neck felt stiff. When I looked at my alarm clock I was amazed to know that I had talked to Lilith for a little

over two hours. In some way that I do not understand time is being compressed. It must be that when I communicate with Lilith I am entering a light trance state without knowing it.

At the end of the invocation I felt what was like a spider web fall over my face and remain there. It tickled on my nose but I resisted the urge to rub it away. The roots of my hair began to itch as well, exactly in the centre of the crown of my head. I believe these sensations are significant in some way and connected with the ritual.

I have finished the medallion and put it on a silver chain that causes it to rest over my heart when I wear it around my neck. It will be worn inside my shirt at all times so that no one is asking me what it means. There are many who work in magic who like to display their toys and attract attention to themselves, but I have no such vanity. It felt strange when I tried it on first. I am never wearing any jewellry of any kind except a wristwatch, not even a ring on my hand.

April 2 (Monday)

This morning I experimented with different yoga seats. The lotus posture with both feet on the tops of the thighs is too difficult for me. The half-lotus is easier, but I feel inwardly that it is unbalanced, and besides, the bone of my ankle digs into my calf muscle. Sitting with the legs crossed is good but I am having a tendency to slouch in this posture. The one I like best is sitting back on the heels with the knees forward. True, this is hard on the ankles and knees and cuts off the blood from the legs after about thirty minutes but it automatically keeps the spine straight. I will use this last posture during the invocation tonight.

Last night I had a curious dream. I am walking along the beach. There is nothing but sand and water and browning grass in all directions. Two women approach. Both are naked. They each have four breasts, two above and two below, upon their chests. In between the upper pair is a second vaginal opening identical to the one that is located in the usual place, and both are without any pubic hair. When I awoke I was

aroused but had not climaxed in my sleep. I do not know what this dream means.

Every night I am expecting to lose my sperm during an erotic dream because I have not been with a woman in over three weeks, but for some reason it is not happening. It is as if the sexual energy of my body is being diverted into the rituals with none left over for erotic fantasies.

April 3 (Tuesday)

In the invocation tonight I felt urged to take Lilith from her house and caress her body with my hands. For the first time I am kissing her lips with my lips directly. There is definite vitality in her eyes. When I look away from her face for a moment to her breasts or thighs, in the corner of my eye I see her face twist and change, and when I look back she is wearing a different expression. Sometimes her face is sad, sometimes it is happy, sometimes it looks angry or frightened. It changes so completely I do not know what she is really feeling for me in her heart.

Her limbs are not like porcelain but like flesh. When I stroke her lower belly she stiffens in the face as if she is feeling pleasure. As I caress her always I am trying to project my love into her body through my caress.

April 4 (Wednesday)

Last night before sleep I felt clearly something is touching my face in the darkness. It is a soft caress like a kiss. Also a clinging pressure came against my abdomen and brushed over my arms and shoulders. The touch is no stronger than the brush of a feather. On my face I felt something like a breeze but it was so faint that I could hardly feel it and today I am not sure that I really did feel it. In spite of myself I became nervous when the sensations did not stop. Mentally I ordered the spirit who was caressing me to go away and let me sleep. By this time it was the early hours of the morning. When the sensations still did not stop I projected the banishing pentagram of the element

of earth strongly in the six directions of space. This seemed to work. At least the feeling of being touched was less clear. I was then able to get to sleep.

Now I am feeling angry with myself for my cowardice. At last when I start to get the results I am seeking I banish them with the pentagram. What if the goddess does not bother to return? Then all my work will be wasted. But the thought is nagging at my head, was it Lilith who came to me or only some mindless elementary being? Also I am wondering to myself what would happen if Lilith came and then would not go away. It would not be possible to sleep or work because of her distraction. In only a few days without sleep madness would result. This is something to be serious in thinking about.

April 5 (Thursday)

I woke up in the middle of the night and felt something burrowing against my left side into my armpit. When I looked down I saw that it was a tiny kitten so young it eyes were still shut. All its fur was wet and matted as if it had been drowned. It was pressing its head under my arm as if seeking to find the tit of its mother and receive her milk. For some reason my heart was filled with compassion for the little creature and I did not drive it away. After a few more minutes I went back to sleep and in the morning of course it was not there. I believe it was the spirit of a poor drowned kitten attracted to my bed because I am sending out psychic waves of pure love.

I made a small cloak of scarlet satin that closes at the neck for putting around my beloved Lilith. In this way when I am making love to her I can open or take off the cloak, and at other times she is modestly covered. The thought came to me, what would my strong father think if he can look down from heaven and see what I am doing. His son is reduced to playing with dolls. Next he will be cutting out paper lace and making toy animals out of balloons.

I must not be letting these thoughts discourage me. I know them for what they are, attempts by my lazy flesh to get out of

doing the work of stretching and breathing and sitting, as well as the effort of my mind to avoid meditating and performing the rituals. The body is like a lazy and treacherous servant that must be driven to do its work and watched all the time to prevent evasion.

April 6 (Friday)

All day long I have had a persistent sweet odour in my nostrils. It is not the scent of incense or flowers but almost like a perfume. No matter where I am going inside and outside of the house I can still smell it. The invocations of Lilith must be having some effect on my nervous system that I am not seeking. Unless I have developed a tumour on the brain. This is a frightening thought. What if close union with the goddess should produce cancer or some other horrible disease?

When I am deciding to court Lilith I thought she would come to me each night growing more strongly and visibly present upon the air. Now I am beginning to realise that she is changing the way my own brain works so that I am able to see and hear and feel her presence. She does not come more and more clearly. It is rather that she makes changes in my nervous system so that I can see her as she already exists. She does not merely enter her image but makes changes in my visual perception so that I see her features and expressions when I look at her image.

April 7 (Saturday)

Marta phoned at noon. We talked about inconsequential things for a long time, then she asked if I would come to visit her. She said she has a serious personal problem she wishes to discuss. She made it sound so mysterious I did not like to ask her what it was all about over the phone. I told her I would visit her apartment tomorrow afternoon. Sundays are slow for me in any case. Usually I am spending the whole afternoon in reading.

It is puzzling why she has suddenly decided to confide her secrets in me because I have never tried to seduce her or gain

an influence over her in any way. The only thing I can think of is that when she gave me her blood she caused us to share a secret and now she is feeling an intimacy with me. Maybe I remind her of her father. Anyway she is a nice bright girl and I don't mind helping her if I am able to do it.

Today I was lucky and bought fresh orchids for a ridiculously low price. I could have bought several dozen but I have no way to preserve them, so I only bought six, three that are mostly a flaming red colour and three that are ivory streaked with red. I only wish I could afford the expense to buy them fresh every day but this is out of the question.

In my breathing I have gone up to fifty repetitions, with each breath taking about sixty seconds in total – ten seconds to inhale, twenty-five for retention of the breath, then ten more seconds to exhale and about fifteen seconds with completely empty lungs. This I am finding rigorous but beneficial. My whole body feels cleansed after the breathing. Strangely I am noticing light touches upon my face and body during the exercise, and sometimes the muscles of my thighs begin to tremble and flinch by themselves completely beyond my control. I am not certain if this has any meaning.

April 8 (Sunday)

It is possible by using the numerical methods of the Jewish Cabala to transform the name of the goddess into a single occult symbol. Even though this technique is not occurring in the manuscript I decided to use it to make a symbol of Lilith that I could visualise clearly when I wish to summon her. The method is simply to write the letters of Hebrew in a square divided into nine compartments beginning with the box at the upper right corner of the square and going in order across to the left, then back to the right side for the second row of three boxes, and so also for the third until the first nine letters are in the nine boxes. Then this is repeated for the second nine letters, and again for the last four letters plus the five letters of the

endings of words, so that finally each box has three Hebrew letters. A line is drawn between the letters in the name of the goddess in straight segments, and the figure that is resulting from this exercise is the occult symbol of Lilith.

It is then being easily possible to thicken and curve the line and add significant details to disguise the origins of the figure and also to make it a more elegant and meaningful emblem of the goddess. This symbol I have engraved upon my medallion so that I will not forget it. Lately I am always wearing the medallion around my neck when I invoke Lilith. I record the symbol here for the use of other researchers who may wish to use the same methods when they communicate with Lilith.

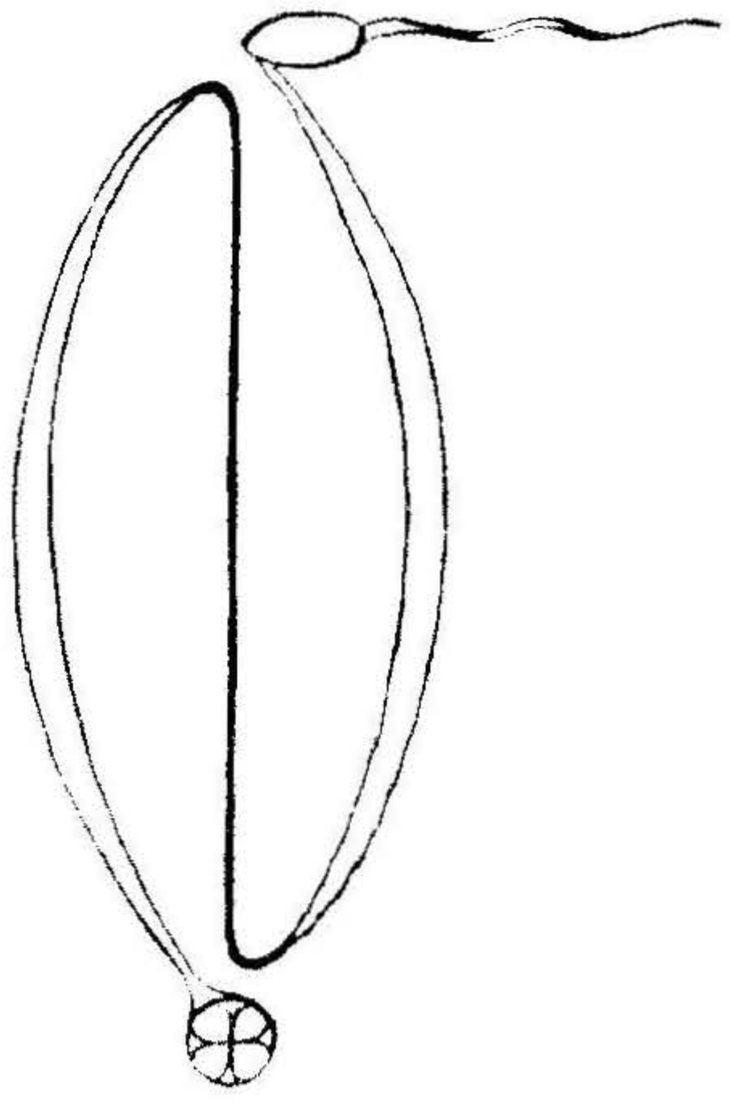

Figure 7: Steiger's Seal of Lilith

The visit to Marta's apartment was a distressing experience. It turns out that she has had a big fight recently with her boyfriend who does not agree with her interest in the occult. He threatened to leave her for good if she did not throw out all her books and magical objects. She is asking me what she should do. I did not know what to answer. For me the choice is clear. Nothing in life is so important as learning the mysteries of

magic and the secrets of spiritual alchemy. Not even life itself is as precious as this knowledge. However not everyone is so fanatical as myself. At last I told her if her boyfriend did not care for her as she is now, he would not love her more for enslaving her mind under his will. This is what I said, but I am not sure it is really the truth.

April 9 (Monday)

An enormous crash like a clap of thunder woke me last night at twenty-one minutes after three in the morning. I thought a part of the roof must have caved in or a boiler had exploded, and jumped out of bed in terror. All the lights in the house I am turning on one by one as I search it from bottom to top. Nothing is out of the ordinary. No windows are broken in, no pipes have exploded. Yet it sounded exactly like a bomb is falling on top of the roof. It was a long time before I could go back to sleep.

I am finding that I am more tired during the day because my sleep is not so peaceful as it was before the rituals. I am having many terrible dreams. A few of them that I remember most clearly I have recorded in this record. Others are merely fragments. There are things like decaying corpses with the bones showing through the purple bloated skin, and swirling blood that fills the bowl of the toilet up to the rim in which raw chunks of meat are floating, and distorted faces laughing and making strange inhuman noises at me. Ordinary nightmares do not frighten me but these are different from common dreams.

My mind is divided whether these dreams are a warning from my subconscious mind to stop the rituals, or whether it is only my psyche making adjustments to accommodate the coming of Lilith into my awareness. My magical work has been very intense. I am devoting altogether about five hours to the exercises, meditations, invocations and other practices every day. And even at other times my mind is focused upon the goddess.

Every time I enter my bedroom I am pausing to say a short prayer before the house of cedar.

Tonight is the night of the full moon, the nadir of the power of the goddess who screeches in the night. She should be weak at this period of the lunar cycle yet I am having the impression that she is near to me all through the day. When I performed her invocation she winked at me while I was looking at her directly, and when I looked away I saw at the edge of my vision her eyes roll in her head to follow me. Also her chest has begun to rise and fall with her breaths. When I am caressing her with my fingertips her lips part and she pants with desire.

Often I have heard tales and read stories about pictures with eyes that follow persons around a room, or stone statues in churches that wink or leer at worshippers, or gargoyles on the cornices of buildings that project their tongues and squint at pedestrians. Always I have been judging these tales only imagination or lies. Now I realise the truth. Through love admiration of these images spirits have been induced to reside within them. It is these resident spirits who watch and wink and leer. The spirits are receiving the attention of the spectators as a kind of adoration or worship.

April 10 (Tuesday)

In my heart is a great excitement that makes my hand to tremble as I write these words. Tonight for the first time my penis is becoming erect as I am invoking Lilith into her cedar house. At first I did not notice because all my awareness was centred on the goddess and there was not the least trace of desire in my thoughts. Then when I realized that my sexual member had the hardness of wood I turned my attention to its stiffness. Almost at once it began to fall.

Again I projected my pure love to Lilith. After a few minutes I became erect. All this without any touch upon my penis or even an erotic thought. The hardness of my member caused me to feel mild discomfort and to think of sexual matters. As before

my penis is shrinking at the same moment I am turning my attention to it. When I ignore it and adore Lilith it rises. This happened five or six times in the course of the invocation. The erection is very hard, more hard than I am used to even during intercourse, and there is a slight swelling at the root of the penis behind the testicles. The description in the manuscript is correct absolutely. This causes me much encouragement that the rest of the matters in its pages are also true.

It is strange to watch the member rise and fall independent of my physical manipulation or mental desire. Almost I am getting the impression that some hidden intelligence is experimenting with its control over my sexual parts. If this is true the actions of the spirit are completely outside the sphere of my awareness.

April 11 (Wednesday)

My penis was aching with desire when I awoke in my bed this morning. It is not uncommon to have an erection when first waking up but I had the conviction in my mind that I had been constantly erect for several hours during the night. My desire was so strong it is taking all of my will power to ignore it. A few minutes after I got up it went away and I felt no residue of desire at all. It is definitely not the same sexual response I have experienced all through my adult life. Something has happened, but exactly what it is I do not yet understand.

I have been having some ideas about the love of spirits. There are many men in the world, and probably many women as well, that are always thinking of nothing but sexual matters. The entire day their heads are filled with memories or fantasies of sex. Everything in life they see from a sexual vantage. Their appearance, other human beings, prestige, health, power, love, human worth, entertainment, all are viewed in a sexual context. All the time they are seeking a different titillation, a novel perversion to increase the force of their desires.

Eventually such men and women grow bored with conventional sex acts which they have performed and watched and thought

about countless times. The old vices are failing at last to interest or arouse them. Even their forbidden perversions grow familiar. Sex begins to be a bore. There is a vast empty chamber created in their hearts that once was filled with images and feelings of lust. As they are growing older many even lose potency and cease to be able to have sex.

What would these men and women sacrifice for a totally new and forbidden sexual experience? How many marks would they be willing to pay to have their virility strengthened to so great an extent that it is endless for all practical purposes, in particular the men who have been humiliated by sexual impotence? How not likely they would be eager to lie with a sexual partner who could change not only its appearance and personality, but its shape and even its very sex at will? A whole new world of perversion would lie opened out under their feet, an endless playground of lust in which they could degrade their souls. It is my conviction that there are human beings who would gladly give their entire fortunes for this experience. It is a question that I must think about with seriousness, from both the moral and also the financial point of view.

My joy is so great about the progress I have made in the past two days that this afternoon I could not resist taking the image of Lilith from her house and carrying her to my bed. Around the bed I am putting the circle of serpents and under it the pentacle and seal of the goddess. Then I lay with her cradled upright upon my chest and conversed with her and praised her beauty. I also caresses her intimately in all her secret parts. Again my penis rises and falls, rises and falls, according to whether I am thinking of it or the goddess.

So strong is the contact of Lilith, whose touch I am feeling like a gentle breeze over my stomach and limbs, that I feel reluctant to terminate the invocation. Finally I decide that I must end communications. An intoxicating lethargy comes over my body before I am aware of it. This is similar to the drowsiness of ether. All my nerves are filled with delicious sweetness and my head is wrapped in warm cotton wool. Really it is exactly

I I have just taken some potent narcotic that fills my body with gentle and sweet sensations. Even though I try to resist I cannot help falling asleep with the goddess still cradled in my arms.

When I woke up it was twilight. To my great relief I had not crushed the image or damaged it in any way. The lethargy that caused me to fall asleep also is keeping me from moving in my sleep, because when I awoke I was in exactly the same position as when I fell asleep. Almost three hours had passed from the start of the invocation until I regained my senses upon the bed. The strange fact is that I was not even sleepy. I wish it is possible for me to describe the sweetness of the lethargy that Lilith caused to fall over all my senses and flow through my nerves like intoxicating liquor. I will call it the 'sleep of Lilith.' If it comes again I am wondering if I have enough strength of will to keep awake.

April 12 (Thursday)

A most unpleasant event occurred this afternoon concerned with Marta. Her boyfriend came to my house. I opened the door before learning who he was. Suddenly he is barging his way into my hall and shouting at me. He called me a madman and a pervert. He even accused me of being a homosexual. Then he threatened that he would assault me if I am not leaving Marta alone. From what he said I learned that she had told him everything to do with the group and its work, and even of her giving to me her menstrual blood.

At first I resolved to let him have his little speech and leave, but his lies and insults woke a fury in my heart. Really it was intolerable to be so insulted in my own hall. I grabbed him by the shoulders and thrust him backward out the open door and down the steps. He got back up upon his feet and I thought for certain he is going to attack me but he did not come back up the steps. After a few more foul words and slanders he took himself away.

It was a fine entertainment for the Frenchman. The scene is exactly the type of experience I loath above all other kinds

because it is so vulgar and contemptible. By this ignorant labourer I am myself reduced in a moment to the level of the beasts. All my philosophy, all my training, all my grand ideal and elevated thoughts are worthless to control the anger that rises in my heart. If there had been a knife in my hand I would have murdered him. In the final measure I am no more than an animal that eats and shits and rots. I hate my weakness.

I thought this unpleasantness would ruin my invocation but Lilith is coming strongly to me again. Tonight I used a sitting posture with my left heel pressed into my anus and my right heel against my scrotum. This causes the knees to be angled wide and is a good stable seat. Also I have used this posture for breathing. Again I am coming erect and clearly feel her kisses upon my lips and cheeks, and the caress of her hands over my body. Even so I am keeping my mind filled only with thoughts of pure spiritual love that I am projecting into her through the pupil of the left eye.

When I finished with the invocation I discovered a wetness inside my robe. Fluids from my penis have dripped down upon the cotton and wet it. The oil of Lilith begins to flow! This revelation caused so much joy in my heart that the unpleasantness of the encounter with the labourer was forgotten in an instant. What is a minor incident of calling names compared to this milestone in my research? Even as I write this my heart still is bursting with exultation.

April 13 (Friday)

In the night a disturbing incident has taken place that I must record in detail. I experienced an erotic dream. A beautiful female comes and seduces me with her loving words and tender caresses. She is naked and perfectly formed with small conical breasts and long hair of a dark reddish colour that floats on the breeze about her head like serpents. In her hands she carried a transparent globe which she is playing with. I realise it is not made of glass but is actually liquid water that is held into a ball

sphere by some invisible force, as if the surface tension of the water itself had been many times magnified in strength.

She throws the globe to me and I catch it and hold it awkwardly, marvelling that it does not dissolve away. She tells me her name is Leovalla. Her manner is playful and taunting. I put the globe upon her head and it dissolves into her hair. Then she is mounted upon my erect penis as I lie on my back. I begin to climax and this wakes me. I become aware that a great soft body is pressing down upon my hips and stomach. I am able to throw this off, but shortly after this something is suddenly pressing hard against my anus as if trying to penetrate me. Really it is a physical pressure and not a dream. I tighten the muscles in my buttocks to resist it and after about thirty seconds it goes away. This incident is leaving me disturbed and frightened. Something has tried to rape me. It would perhaps be amusing except the pressure is so unrelenting and powerful.

The invocation of this evening was not so successful as those of the past three days. The expression of emotion by Lilith through the features of her physical image was weaker and not so certain. The cause of this may be my fear and revulsion of the experience of last night. Every other detail is the same. I am doing the invocation in exactly the same manner as on all the other nights, yet Lilith does not come so clearly. Why is this? Is it having something to do with my mental condition or biological cycles? Or is the cause external to me? These are the questions I am constantly asking myself.

These words are being written at midnight after the invocation. Since I recorded the events of last night this morning I have had time to consider what they mean. It may be that Lilith is still striving to find a shape that is appropriate to communication with me. If this speculation is true last night she is making a mistake when she is coming to me as a masculine spirit. This must be the way she comes to women who seek union with Samael.

April 14 (Saturday)

No dreams last night. I did not get any sense of the presence of the goddess after lying down to sleep. It is as if a door that was opened part way has been closed against me. I only hope the closing of the portal is temporary and not permanent.

My money for the month of April is almost all spent. Now I must scrape by on the food that is left in the house and not buy anything. I do not even know if I can afford flowers for the goddess. The truth is that I am getting each month just enough money from my sister to live on for two weeks. If she did not own this house and allow me to live in it I would be sleeping in a cheap room in some tenement building. These petty matters that should be of no importance are often troubling my mind and distracting my thoughts away from my work.

A little boarder has come in to live with me. Today I discovered dust and crumbs of food had been lifted out of the crack around the baseboard in my bedroom. This can only be the work of a mouse. It would never have occurred if my cat had not deserted me. Now in addition to everything else I must buy mouse trap

April 15 (Sunday)

My dream of last night – I try to pick up and carry two snakes at once. One of them is passive. The other, a common garden snake, becomes annoyed. I drop it as it wriggles, then pick it up again. It is getting angry and trying to bite me. I drop it again. And again I attempt to pick it up. I recognize then in my own mind that this is a poor method for carrying snakes.

A second dream – My family goes for a walk in the country. It is late in the fall of the year and snowing. My sister and I are then coming upon a long stone stair that goes up a steeply sloped field. The bottom step of the stair does not start at the level of the ground but begins at the top of a brick and stone wall almost three metres in height. On the crest of the field two farmers are mowing grain from under the snow with scythes.

My sister and I climb up the wall easily by using the wide

cracks in the stones for hand and foot holds. We begin a friendly snowball fight on the stair. I am driven back gradually and at last jump from the foot of the stair to the ground. We continue the fight. The farmers notice and descend the stair with friendly smiles on their faces. In a happy way they are joining with my sister against me and throwing snowballs down at me. I avoid the snowballs and am not hit. Then I try to climb back up the wall, but now the cracks between the stones have been filled up with snow and ice, and I cannot do it. The farmers become more serious in their efforts to drive me away from the stair, but my sister does not notice. To her it is still all in fun.

During my regular morning meditation on the goddess just as I am saying her name there is a loud clap of thunder. However there is no thunderstorm at the time. Perhaps it was the boom of some jet airplane. It is not an important event but I wish to mention it here because it is so strange.

Marta called on the telephone to apologize for the behaviour of her boyfriend, saying she had only today learned of what he had done. I was polite but not any further communication I am inviting. In my own mind I have decided not to see Marta anymore. She has been too much distraction from my work already. I was being foolish to encourage her friendship and am paying the price for my error.

In the afternoon I am becoming suddenly dizzy and nearly fainting. Perhaps I am catching the flu. Or it may be that my diet is too rigorous. Since beginning the experiments on the twelfth day of March already I have lost almost six kilograms. Usually the loss of weight is making me feel much better, except sometimes I am having dreams about food. Since these are unimportant I have not recorded them here.

April 16 (Monday)

In the middle of the night I am coming awake from a deep sleep with the sense of being watched by someone. The light from the street shines in through the curtains at the window

and falls upon the cedar house of the goddess. I think I have already mentioned that I am leaving the doors of the house open at night to encourage visits by Lilith in my sleep. I could clearly see the image of Lilith moving within her house, nodding her head and lifting her arms to gesture and beckon to me.

For several minutes I am lying without moving as I watch the goddess to make sure I am really awake and not dreaming everything. Even when the sleep completely leaves my brain she continues to move. Then I get up and go to kneel before her. When I am looking directly at her from a close distance the movement ceases. I receive the sense that she is trying to express something important but some force is inhibiting her. Because I am so tired I go back to bed and sleep with my back to the house of the goddess so I will not stay awake watching her.

I have noticed in the past that my consciousness is not exactly the same at night as during the day. Late in the night I am becoming more emotional and sentimental and less inhibited in my expressions. I mention this fact because it may explain why magic is usually conducted in the night. The mind is then more receptive to spiritual and psychic influences.

April 17 (Tuesday)

The mouse which I have seen signs of in my bedroom for several nights came out from his hiding place tonight and boldly crossed the open floor to the mat in front of the house of Lilith. I was lying on the bed reading a book without making any noise. The mouse must have thought me to be asleep. He stopped to wash his face in front of the goddess and sat there for several minutes without moving, just as if he is worshipping her. At last he ran away when I could not hold still any longer and must move my leg to prevent a cramp.

In my life I have seen many mice but never one who was behaving in so strange a manner. Already I was thinking it was curious that the mouse comes to my bedroom at all. I would expect him to stay on the lower floor near the kitchen where

the food is stored. Now I wonder if he is attracted by something in my bedroom. Either the psychic messages of love I send out have attracted him, or he is attracted by the presence of Lilith in the image. However I do not know about any magical link between Lilith and mice.

April 18 (Wednesday)

The goddess should be coming to me more strongly now that the moon is waning but still she feels weak. Lately I am spending many hours trying to determine the factors that make it possible for her to appear clearly to my physical senses. I have to my own satisfaction eliminated from consideration the variables of the days of the week and the foods in my diet, and also feel that the general phase of the moon is not so strong a factor as I at first believed it would be.

My exercises and invocations continue as before with only minor variations. Sometimes I am using flowers other than roses and lilies to adorn the cedar house because they are not always available. Yesterday and again today I tried sandalwood incense but think I will return to the rose incense because I like it better. Also I experiment with different seats and various ways of caressing the image of the goddess. The things that are especially useful I will make notes of in this record, but I have determined to write down only details that seem significant and not keep repeating day after day an account of the same ritual practices.

April 19 (Thursday)

Last night I dreamed that I woke up in bed in the middle of the night and reached over to turn on my lamp. It did not light, so I am assuming the bulb is burned out and get out of bed to turn on the ceiling light by the switch that is beside the door. This also does not light. Then I think perhaps the fuses are failed and go out to the hallway to try the light in the ceiling of the hall. This also fails to light up. I am going toward the bath-

room at the end of the hallway when a menacing form comes toward me down the darkened hall. Although it is completely dark in the hall I can see it because it is composed of a black silhouette that is edged by flickering flames. The face of the figure is lost in shadow and not visible. My intense fear at its approach causes me to struggle to wake up. I feel as though I am swimming in the depths of a black well and must fight with every bit of my will to ascend to the light of consciousness. When at last I am able to force myself awake I am wet with sweat and trembling, and my heart is beating with terror.

These nightmares are increasing in frequency and are becoming a matter of concern to me. I am not one who is frightened easily by night fears. By this stage the average person would be trembling with terror, afraid to go to sleep and worried that he is losing his mind, but I have performed invocations to different spirits in the past and look upon the disturbances in my dreams as a sign that my efforts are stirring up the sediment in the depths of my subconscious psyche. However if they are becoming much worse I will begin to suffer from deprivation of sleep. Already during the day I am often tired. Also the risk of becoming physically ill is increased if the body becomes weakened.

April 20 (Friday)

My sister arrived in the evening. She intends to stay with me for the weekend. As usual she is not telling me ahead of time that she is coming to visit. It is always the same with her. Even though she lets me live in the house and maintain it and pay for the water and electricity, she still thinks it is not necessary to tell me when she is coming to stay. After all, what can I say to her? If not for the money she sends me every month I could not even afford to live. She treats the house like her house because it *is* her house. Still I cannot help feeling resentment.

Now all my schedule is thrown onto its head. Everything is chaos. I can't even clean the ritual lamp and bowls without be

asking me what they are for, and since I have no intention of telling her what I am doing I must clean them in secret. Always I must be keeping my bedroom door locked so that she does not barge in and start questioning me about the cedar house, the image of the goddess, and so on. I am reduced to whispering the words of the invocation so she will not wake up, and this is no good.

At least she is not bringing her husband. He almost never comes. Always he has a very good excuse why he must stay in Vienna and look after his business but he is deceiving no one. The man cannot bear the sight of me. To him I am only a worthless parasite living on his money through my sister. The things I am seeking to accomplish are completely beyond his comprehension. I do not even try to talk to him about them. Once I made the mistake of mentioning something about magic and he looked at me just as if I am speaking a sentence in English or some other foreign language he does not understand.

April 21 (Saturday)

I am thanking my fates that Louisa spent most of the afternoon visiting the shops and friends she has in the city. I don't even know why she bothers to come here. Now that the Wall has been broken, everyone goes to the West to shop. They are like rats suddenly released from the squeezing embrace of a great serpent. No one knows how long the checkpoints will remain open, so they fill their arms with whatever they can carry, expecting the Communists to slam the Wall shut in their faces at any hour. I care nothing for the decadence of the West. Everything I value lies beneath the roof of this house.

At breakfast Louisa asked me what the smell was last night. I realized she meant the incense I am burning during the invocation of the goddess. I had to think quickly. I told her it was air freshener! Then I am forced to listen for ten minutes while she told me how awful it was and how bad are scents in the air for your lungs, and why don't I try pine instead, and if I only cleaned the house properly I would not need to hide the

stinks behind artificial scents. I barely paid her any attention since I have heard this kind of thing so many times in the past.

However she did say something that may have significance. After looking at me strangely she said how she had hardly recognized my face when I opened the door at her arrival because I have changed so much since the summer. This is causing me some interest because I do not have any feelings of being different. I asked her in what way I have changed. She said my face is thinner. Of course this is the diet. But then she said I have a tired expression and a wildness in my eyes that makes me look like a madman. I am not aware of any changes in my features except perhaps my eyes are dark from the constant interruptions in my sleep from nightmares.

Tonight I am getting a good strong erection in spite of all the difficulties. When I turn my thoughts to my penis for the first time it does not shrink but continues erect. Soon I will try to harvest the oil. I have not yet tried this only because I do not believe the link with Lilith is strong enough to generate good oil

April 22 (Sunday)

Last night I dreamed a sex dream that involved my sister. I ejaculated my seed in sleep. This caused me to wake up. It was near morning, about five o'clock, but I was too tired to bother to look at my clock. The amount of semen was not great. I am feeling ashamed of the subject of my dream but realise that no one has the power to control his dreams. That is why for the Catholics such dreams are not considered to be sinful.

During the invocation to the goddess I noticed that Louisa woke up in the next room, which always I am keeping ready for her visits, and was very restless. I heard her moan several times in sleep and toss around in the bed. This same behaviour I also observed on Friday night during the invocation. Can it be the strength of my thoughts that is disturbing her, or is it the coming of the goddess into the house? The second possibility must be true because Louisa told me this morning that the

thought she saw the shape of a woman dressed in black standing silently at the foot of her bed.

Thank the fates, she has left this afternoon to return to her industrious husband. She even gave me one hundred marks when I told her my money is short. She is a good sister but really we have nothing in common in our lives except the accident of our births. Often I am finding myself wondering about the nature of the karma that links our souls.

April 23 (Monday)

I am writing this late at night just before going to sleep. My heart is filled with gratitude toward the goddess for her kindness toward me in bestowing upon me the sweetness of her caresses. Tonight she came to me with such palpable strength that I am actually feeling the pressure and shape of her body against my body. She sat facing me astride my thighs. I could clearly feel her kisses, the pressure of her thighs and buttocks on my thighs, the touch of her breasts on my chest and her hands caressing my back and penis. I was sitting in the seat I have already described with my heels pressed into my groin. My penis stood erect for over three hours and seeped much oil. Every moment I thought I would ejaculate but the caresses of Lilith are keeping me on the edge of climax yet not pushing me over this edge.

During this time I held her image in my hands and caressed it. I thought physical union between the image and my erect sexual member might increase the strength of her caresses but when I pressed the image to my penis I am feeling no change. In fact it seemed to my senses that the goddess is actually withdrawing slightly when I make this contact. I did not wish to terminate the ritual because her touch was so strong, and also because every second I expected to climax, but at last the ache in my testicles and at the root of my penis became so painful I was forced to end the ritual.

Now I am looking forward with much anticipation to the

coming of the goddess into my bed. I will take her image with me into the bed and cradle it against my breast in my folded arms during sleep. It is my hope that at last I will see the goddess clearly in my mind during a dream and be able to converse with her. As yet I have not had a clear vision of Lilith or talked to her.

April 24 (Tuesday)

In the morning I discovered that I had ejaculated during the night. Strangely I am having no clear memory of it, only a vague impression of a soft body that is cold as ice pressed against my back and the backs of my thighs. It was the same feeling there would be if a corpse lay embracing me from the back with its arms around my waist. I usually am sleeping on my side so my back is exposed.

Even though the temperature in the house is normal I am feeling cold and shivering all day. This is especially true of the fat that is lying over my kidneys in the back. I put on two sweaters and still when I put my hand under them to feel my back it is like ice. The answer may be that my diet is too lean and I am not eating enough fats to keep my body warm.

The mouse traps are useless. The mouse only goes around them without touching the bait. I have tried cheese and peanut butter and bits of meat. It continues to dig up the dust from between the cracks in the floor of my bedroom and around the baseboard. I will try the traps for a few more days and if they still are failing to work I will buy poison.

Tonight the goddess came clearly. I felt a touching all over the right side of my body as I sat before her house. Especially I wish to record a feeling of pressure on the right hemisphere of my brain inside my skull. After a few minutes this is giving me a mild throbbing. Fortunately I do not suffer from headaches or the pain would surely have been greater. When I was a child I got many headaches but when I was twelve years old I was stung by a wasp on the top of my head right in the

middle of my skull, and from that day I have not had any headaches, only occasional feelings of pressure in my skull.

Tonight I began to harvest the oil of Lilith. For this purpose I am using a small spherical bottle of clear glass that has a glass stopper ground to fit into the neck of the bottle with a hermetic seal. The oil flowed strongly and I was able to half fill the bottle. Although the oil is not greatly difficult to be getting when Lilith comes with force, I am thinking that it must be kept fresh at all times in order to have full potency. If possible I intend not to keep it longer than three days.

April 25 (Wednesday)

Last night just before I fell asleep I heard someone shout very loud and close up to my left ear in German the words "WHAT DO YOU THINK YOU ARE DOING?" I am not sure if the voice was male or female. It was low and harsh in tone and filled with fury. Of course I was alone in the bedroom. It frightened me into opening my eyes with a jump. On the mat before the house of cedar the little mouse sat up on its hind legs with its forepaws held in front of its body staring at me. The sound of my movement made it to freeze without motion and it is not knowing in the darkness that I am able to see it. For a long time it did not move at all. I lay watching it. Really it looked as if it were praying with its paws up under its nose. At another time I would have laughed at it but the voice is frightening all mirth out of my mind.

For the first time today before the invocation I am anointing my body with the oil of Lilith. Also I put a drop of the oil on the forehead of her image. I am not liking to put it on her crown because I do not wish her hair to become dirty. The moment I am doing this it is remarkable the clarity of understanding that comes into her eyes. She is actually looking at me through the eyes of the doll as a living woman would look into my eyes.

April 26 (Thursday)

Today my body is feeling strangely electric. I do not know what other terms to use in describing it because I have never felt this way before. It is as if all my nerves all through my flesh are being gently stretched like piano wires during the process of tuning the piano. In my mouth on the tip of my tongue is a metallic taste, and in my nostrils is a sharp scent almost like ozone. Also when I am brushing my hair with my hand to push it back from my eyes the roots are sensitive and painful.

I am feeling so restless I cannot sit and read for more than a minute. Even in the middle of reading a sentence my mind is wandering to other things. My thoughts are rushing around my head like angry bees. In the afternoon I could not bear to be at any longer and went out to walk the streets. All the people who are passing me look at me strangely and turn their heads to follow me with their eyes. For some reason this unimportant matter today is causing me to become very angry. Twice I stopped to study my face in the windows of shops but I am perfectly normal. What is it they see?

In crossing the busy street I was almost killed by a speeding truck. Also I noticed that everyone I met and the clerks in the shops I talked to regarded me with hostility. I decided to return to my house before I am injured or killed. It is obvious to me that some spiritual intelligence that is opposed to my work is using the people in the streets as agents against me by entering and possessing them without their awareness. This possession is not overt. It is only a subtle changing of the emotions to create hostility. The only way to deal with this kind of attack is to be very meek and mild and ignore insults, and also to avoid the company of other human beings and even animals.

April 27 (Friday)

Again I have had the dream of the light switch. I am almost certain that the silhouette edged by the angry flames is the figure

of my sister. It spoke to me and taunted me with harsh words but I am not remembering when I wake up what it said.

My body is so light it is as if I am filled with explosive gas. The oil flows freely. Only I am needing to turn with my will toward Lilith and she is with me and gives to me her caresses. There will be no difficulty to keep the oil fresh. When it flows I wish to record the fact that the glans of my penis is always very cold and without sensation, even when the rest of my penis and belly are filled with erotic energy that runs along my nerve pathways like flashes of lightning.

All through the day my hands are trembling from nervous energy and the muscles in my thighs and calves are twitching by themselves. I have been trying to think what this feeling resembles, and at last it occurred to me that it must be similar to the feeling of someone who is withdrawing from narcotic drugs. This is a sensation I am not personally familiar with since I never take drugs of any kind except only caffeine in coffee. Even so the symptoms I have read about relating to this condition are similar to what I am now experiencing.

April 28 (Saturday)

Marta came to visit in the morning. Why is this girl bothering me only on the weekends? It must be that she has other matters to occupy her mind during the week. I wanted to send her away but respect for her feelings and our old friendship made me invite her in for coffee. She tells me she has broken up with her boyfriend. I asked her if there was not any hope of them getting together again and she said not. Inwardly I am relieved for her. He was nothing but an ignorant animal. Such men do not deserve the name of human beings. I can never be understanding why an intelligent and sensitive young woman would wish to be with such a beast.

As we are talking I notice she is looking at me with a strange expression. Out of curiosity I asked her if she notices anything different about my appearance. She said that I am

much thinner and my skin is more pale than when she last saw me, and also that I look as if I have just recovered from a serious sickness. She would not believe me when I assured her I have not been sick.

I cannot resist to wonder what it would be like to make love with her and at the same time to invoke Lilith into my body. Surely she would be astounded by my virility. No normal man is capable of maintaining an erection that is so rigid for so many hours as Lilith has caused me to have on several occasions.

Over the past weeks I am noticing a factor that seems to play some part in the clarity with which Lilith is able to appear to my physical senses. On nights when it rains or when the air is heavy with fog or mist she is stronger. Also several times it has occurred that when I invoke her it begins to rain. This happens on overcast days when it is likely to rain in any case, but it is curious that the rain begins at the time of the invocation. It appears to be the case that moist air aids in the coming forth of the goddess. This factor is even stronger than the part played by the phases of the moon.

April 29 (Sunday)

Today during the invocation Lilith made my penis so hard for so long a period of hours that at last I could not resist taking it into my hand to masturbate and relieve this intolerable sexual tension. All my nerves were on fire and my head was pounding with the pressure of the blood caused by the excessive beating of my heart. To my surprise I could not cause myself to climax. There was no sensation in the glans. It was continuing completely numb just as if all the nerves had been severed. For fifteen minutes I tried to excite myself to climax and then gave up the struggle.

Also during this effort I am discovering that I have great difficulty in imagining erotic images in my mind to aid in this release of my semen. The pictures I imagine of women have no power to excite me. More than this, it is very difficult for me even to bring them into my mind because they have no effect on my desire

Finally when I have terminated the invocation and turned my thoughts to other matters at last my erection is subsiding. The strength of it frightened me badly. If it should happen that I become erect like this and for some reason it does not subside it will surely cause me to die of a brain haemorrhage or heart attack. The human body simply is not made to sustain such stresses for more than several hours at a time.

April 30 (Monday)

My manuscript on the spiritual and subjective aspects of alchemy returned to me through the mail today. I think I will not send it out to another publisher. The constant rejections of my writing is very discouraging. Almost I was on the point of burning the manuscript. It is so badly tattered and soiled by so much handling that it will need to be copied before I can submit it to anybody else. I do not have enough money to keep copying and mailing it out to publishers who do not even bother to consider it with seriousness. When will the fools realise that I am giving them something new and important? But the truth is they don't want new ideas, only the same old ideas in new clothing.

Lilith did not visit me so strongly tonight. This is a relief because I am not sure I could bear another night like last night. At the same time for some reason I am feeling disappointed. I am worried that I may draw back from the brink of total success, which in this matter would be a perfect and constant communion with Lilith, because of some false fear and then lose all the progress I have made over the past six weeks.

Question – can the factor which determines the tangibility of the goddess be barometric pressure rather than the moisture content of the air? Perhaps she is able to come most clearly when the air pressure is low. If this is true she should be at her strongest during violent storms.

May 1 (Tuesday)

I have been fearful to venture into the streets because of the hostility I sensed from all the people on the last occasion. However I am wishing to begin scrying in an attempt to gain a clear vision of Lilith and possibly even conversation with her and for this purpose I must purchase a silver bowl. Despite my success in gaining the tactile caresses of the goddess, still I am not seeing her shape upon the air or hearing her words. With the help of the oil of Lilith I am hoping I can see her in the bowl.

In the afternoon I went out to look in the antique dealers for an old silver dish or shallow bowl. No success. However there was no sensation of hostility. This is a great relief to my mind. I feared I might be trapped inside my house. Whatever is the spiritual force that is hostile to me, it seems to be inactive most of the time. If I am careful on those days when I sense its activity I should be able to avoid injury.

Also today I bought rodent poison. The mouse has become so bold it is almost as if it is a house pet. Even when it sees me it does not run away. The traps are completely useless. I think it must be part of the genetic code of mice to ignore them, at least in the cities. I would not need poison if my cat had not abandoned me. Today I again saw her in the street. This time she ignored me completely, treating me like a stranger. At least she has found a good home.

May 2 (Wednesday)

Very tired today. Nightmares destroyed my sleep. In one I am picking up oranges out of a pile. They are extremely mouldy and covered with insects. The insects get all over my clothes and crawl into my hair. I am unable to brush them off. I then wake up sweating. Each time for the rest of the night when I try to sleep I dream of distorted faces and crawling insects everywhere. I think large spiders are falling from the ceiling onto my face and also that my pillow is covered with earwigs. At first when I open my eyes I am actually able to see the

insects clearly. Each time I close my eyes they come back. The result is that I am getting no more than two or three hours sleep the whole night.

May 3 (Thursday)

This morning I was forced to reduce the intensity of my exercise because I became dizzy and thought I would faint. It seems I am contracting some cold in the head or flu that is making me weak.

Here I would like to record exactly what exercises I have been doing. They are all well-known postures of hatha yoga except for some that are purely strengthening exercises. Those who know hatha yoga will be well familiar with them but to others the names will mean nothing.

When I get up in the morning I take a quick hot shower to loosen the muscles and joints and then drink half a litre of unsweetened fruit juice so that my stomach will not be entirely empty. I begin with *Svanasana*, which is also called the dog pose, with the head downward, then go into *Svanasana* with the head elevated, then back to the position of the arched back with the head down for a minute or so. Sitting on the floor I do the leg stretch of two legs called *Paschimottanasana*, then the single leg stretch known as *Janu Sirsasana* on both sides, then the spinal twist called *Marichyasana* on both sides, and finally the forward bend with the legs widely parted called *Upavistha Konasana*.

Moving to the sitting posture called *Virasana* with the knees together and the heels outside the hips, I bend forward with my hands joined behind my back and my arms locked straight, then lie back on the floor with my arms extended straight above my head, then sit up again and do the shoulder stretching pose called *Gomukhasana*.

Lying on my back I then am arching my spine and supporting the weight of my body on the crown of my head and the soles of my feet. This is called *Setu Bandhasana*. After this stretch I do

the plough pose, called *Halasana*, and the related pose called *Karnapidasana*.

Rolling onto my stomach, I do the locust pose with the legs held stiff and elevated from the floor, which is called *Salabhasana*, then the cobra which involves elevation of the upper body, called *Bhujangasana*, and finally for this series the bow pose called *Dhanurasana*. Each pose I am doing twice.

Standing up next I perform *Trikonasana* on both sides, and also in the reversed position on both sides, followed by *Parsvakonasana* on both sides, and then the pose of the warrior, called *Virabhadrasana*, on both sides. To cool my body after these more strenuous postures I am then doing the tree pose, called *Vrksasana*, with each leg, and finally the simple standing with awareness that is called *Tadasana*.

Lying with my back upon the floor again, I do the shoulder stand called *Sarvangasana* for about fifteen minutes. Finally I am doing the death pose called *Savasana* for around twenty minutes. After this my body is rested and I am ready for my deep breathing with retentions of the breaths.

Usually these are all the stretching exercises, except sometimes I do a few others for variety or to try out their effect. After the breathing I sometimes also do strengthening exercises such as push-ups and the yoga chair posture called *Utkatasana* and leg lifts, but in recent days I have been omitting these because I do not have the energy for them in my body.

This morning I have put down the rodent poison into the cracks around the baseboards in my bedroom where the mouse is certain to find it. Strangely I am feeling a regret in my heart at killing this night visitor because he may be a fellow worshipper of the goddess. However if I do not get rid of him soon the whole house will be infested.

May 4 (Friday)

Definitely I am sick with something. My throat is hurting, my muscles are aching and my nose is closed with mucus. My

I believe I am having a low fever. I took an aspirin even though I hate to take drugs of any kind, because I cannot afford to fall seriously ill or my research will be interrupted.

In the afternoon I forced myself to go out to look for the silver divining bowl I am needing. With good luck I found it in the first shop I entered. It is silver plate of good quality over brass, not solid silver, but even so it cost a lot of marks. To buy it will change my diet for the rest of the month. I must reduce the amount I usually pay for food by one half. This is unimportant. The bowl is perfect, plain on the outside with an inner surface like a concave mirror.

Tonight I saw the mouse eating the poison. He ate quite a lot of it and then came to the centre of the mat in front of the house of the goddess and sat for several minutes staring at me. I felt quite guilty as I was looking down at him from the bed. The poison acts very slowly. He will be taking many days to die.

May 5 (Saturday)

All day I am feeling weak and dizzy. For this reason I did only a few stretching exercises and stopped after ten deep breaths because I began to cough. All the muscles in my body ache. My lungs feel as if they are coated with sticky glue and my forehead is hot to the touch. I wish now I possessed a thermometer. I am taking an aspirin every six hours.

When I tried to go out of the house for a walk because I felt sick in the stomach, suddenly a crow is darting down from the sky and almost striking me in the face. It came so close I felt the feathers at the tip of its wing brush my cheek. Never before have I seen a crow near my house. The crow and the raven are both animals of black Lilith the destroyer. I took this omen as a message that I should not be going outside today and at once returned into the house.

Although I am anxious to try out the divining bowl I have decided not to use it until the full moon is past. Also I hesitate to try scrying for the goddess while I am still remaining so ill.

May 6 (Sunday)

All day I have been very sick. My breathing passages are restricted and when I breathe there is a whistling noise. This morning I am not even attempting any exercises. Most of the day I have passed reading in my bed. My body alternates very hot and sweating, then shivering with chills. I know my lungs are thick with mucus but when I cough my chest burns as if it is on fire and nothing comes out.

Even though I am sick I dared not omit the ritual of invocation and offerings to the goddess for fear that she will be offended. Afterwards I am taking her into my bed. Even though my body is weakened my penis stood strongly. The pounding of blood in my brain was almost too much to tolerate. In the light of my lamp I saw her hovering upon the air above and at the side of my bed, but she is flashing away with the quickness of thought when I turn my gaze directly toward her. I think for a time I fell asleep with her image in my arms but am not certain.

Now I understand the direction in the manuscript that her lover must wear a cloth about the sexual member when she comes into his bed. My under shorts and the sheets are wet and sticky with the oil that has flowed from my penis. I would not have believed that so much fluid could come out without ejaculation.

May 7 (Monday)

Very sick. I cannot keep food in my stomach. Even the thought of eating makes my body seek to vomit. All last night I am having nightmares of hideous shapes and ugly twisted faces that were laughing with madness and shouting at me words I could not understand. It was Hippocrates who said that an illness in which the dreams are troubled is fatal, but an illness with peaceful dreams is not fatal. Each time I woke up my penis was stiff and aching with pain. All this happened even though I left the doors of the cedar house shut and did not put the pentacle under my bed.

I believe Lilith is draining me of vitality. While I was healthy this is not a significant loss but now that I am sick I cannot afford to sacrifice this vital force. Tonight I will wrap the serpent circle around my bed in the opposite direction so that it is reading clockwise with the purpose that it shall bar Lilith from coming into my bed. Also I will recite the banishing prayer. I am reluctant to take this step but really I think that if I do not protect myself I will die.

My breathing is so much restricted that any movement even to get out of bed and walk to the bathroom almost is causing me to lose consciousness. This morning someone knocked on the door but I was too weak to answer it. Tomorrow if I am not getting better I will call the hospital. I think I have pneumonia.

May 8 (Tuesday)

Still sick, but I believe I am not so weak as yesterday. I slept for twelve hours without waking. In the morning I was able to eat three oranges without throwing them up. Now I am taking an aspirin every four hours, and after I take it I can feel the aches in my muscles fade away and my body begin to sweat. The heat is turned up in the house and I am having great care not to let myself become chilled.

All day I am staying in my bed with the serpent circle reversed around it. Not once did I become erect. This is very unusual. Since I have been invoking Lilith I am always erect part of the day. The serpents are making a wall of occult force that is keeping her outside. Even so I do not wish the goddess to think I have abandoned her. Tonight I got out of bed and made offerings before her cedar house and said her prayer and invocation in a brief ritual. Then I closed the doors of the house of cedar and at once returned into bed.

May 9 (Wednesday)

Definitely I am growing stronger. Today I was able to eat two light meals of eggs and toast without vomiting. Also I ate

six oranges. My lungs are opening. When I cough much phlegm of a dark brown and reddish colour is coming out. However I still feel as weak as a little child.

When I consider that I might die, and it would be days or even weeks before someone is coming to investigate and finding my corpse, I wonder if it is any good the way I am living alone. I should have a wife and children. At least then someone would be mourning my death. The truth is that not a single human being on the face of the earth would be having any real sadness if tomorrow I cease to live.

May 10 (Thursday)

The danger is definitely in the past. Today my appetite returned with force. I began to eat and could not stop until I had devoured enough for three full meals. After this I almost became sick but was able to retain the food in my stomach. My body is much stronger. The difference from yesterday is like day from night. Even so I intend to continue to take aspirin and spend most of my time in bed.

I was shocked to look into the bathroom mirror. My hair is standing up like dry straw, my lips are cracked and swollen and there are pits of blackness all around my eyes. Almost I imagine I can see the bones of my cheeks through the pale whiteness of my skin. With several good nights of sleep this sickliness should pass away.

Tonight I have preformed the full invocation to the goddess. She came to me with moderate force and caused me to become aroused. Even in the few short days apart from her I have nearly forgotten how delicious are her caresses. She is not merely touching the skin but caressing the pathways of the nerves as well. No mere fleshy caress can compare with her caress. However because of my weakness I have decided not to call her into my bed during the night for several nights. I will not erect the serpent barrier against her, but neither will I place the pentacle under my bed to draw her while I sleep.

After the invocation I am trying the silver bowl for the first time. Into it I have put water that has been blessed and dedicated to the goddess in her true name. Since it is not possible for me to get well water in the city I am using bottled spring water. Then I am anointing my forehead and eyelids with the oil and speaking the words of power revealed in the manuscript. The oil is dripped into the water. The bowl is placed before the house of cedar upon a low table that I am able to slide my knees under. Upon the table under the bowl I am putting the pentacle and seal of Lilith.

Since this was the first attempt I tried to keep all expectation out of my heart. For about ten minutes I stared into the water that is filling the bowl nearly to the brim. Reflected on its surface is the smoking flame of the lamp and below it the inverted image of Lilith. I direct my gaze into her left pupil as during the invocations. Soon everything except her face grows black. Her inverted features have a fierce and insane appearance. The blackness closes over the water until it covers the face of the goddess. Then it begins to change colour from moment to moment, each colour flooding across the colour preceding it and covering it in the space of only a few seconds.

I ask Lilith to reveal her true features in the bowl. After a while I am discovering that my mind has wandered and many minutes have passed. Again I concentrate and induce the changing colours. Again my attention wanders from the bowl and I am thinking about trivial things. It is the same state of mind I often experience just before falling asleep. All this has taken about an hour of time. I decide to end the attempt and close the divination with a prayer of praise to the goddess.

Although the first attempt with the bowl has not been successful neither has it been completely a failure. The changing colours were distinct and the altered expression on the inverted features of the image showed a face of the goddess I have not before seen.

May 11 (Friday)

Last night I dreamed that I was sitting up in bed in my bed room. In the dream it is my bedroom but really it is not much like my true bedroom. The dream room is large with a high ceiling and panelled with dark wood and the dream bed has a canopy. A woman is standing in front of the open window which extends from the floor to the ceiling. The morning sunlight shines in brightly and a gentle breeze makes the white gauze curtains billow into the room on either side of her. She is very beautiful with long golden hair and fair skin. Suddenly she raises her arms in invocation and the sky turns black. Thunder crashes once and the wind rises. She has become dark of skin and her long hair is now black. It rises on the wind and whips fiercely around her shoulders and face like a thousand black snakes. Her blue eyes have also turned dark in an instant. She glares with a twisted expression of fury. Then I woke up.

This dream has made me do serious thinking. I am not sure it is possible to invoke white Lilith without invoking black Lilith also. Where the maiden is coming, not far away the destroyer is also waiting to come forth. Is it even possible to gain her love and favours without being consumed by her? Although I was thinking the malicious presence I sensed in the streets was some other spiritual being who was jealous of my contact with Lilith, suppose it is really Lilith herself who is trying to hurt me even as she is giving me her caresses? What if she is loving me and hating me at the same time?

The same results came as last night when I divined into the silver bowl. My mind is wanting to slip into daydreaming just as I am about to see visions. If I am not able to have success I must consider seeking the help of a woman or child to act as a medium. Children are supposed to make good agents for divination. Unfortunately I am not knowing any children and can hardly invite a stranger into my house for such a purpose. Perhaps Marta would be willing to try. I am reluctant to ask because the method described in the manuscript involves sexual connection. She will be thinking I merely want to make love with her. In fact I would much rather be making love to Lilith

May 12 (Saturday)

For several days the poison I have been setting out has not been disturbed. The mouse is surely dead. I only hope he has crawled some place to die where his corpse will not stink up the entire house.

Today I have resumed the exercises and breathing, but not so strenuously as before my sickness. I am still as weak as an old cripple. Any effort makes me double over with coughing and then I see flashes of light and bright spots in front of my vision. Really we human beings are each as brief and fragile as a soap bubble that floats for a few moments in the sunlight upon the breeze and then pops into nothingness. It is requiring all our ingenuity and will-power and self deception to pretend to ourselves that we are more important than this.

Today I ingested a single drop of the oil of Lilith with a small amount of red wine. I will continue to take the oil each day until I can determine if it is having any effect on my health or the progress of my rituals. Until now I have only been using the oil for anointing. I don't know why it did not occur to me to try the oil while I was sick. Nowhere in the manuscript does it say to consume the oil alone, only when it is mixed with the white or red powder, so by itself the oil may be having no virtues whatsoever. I am eager to begin making the white powder but Lilith has yet to make me ejaculate my semen while I am awake.

May 13 (Sunday)

A young man I have never seen before knocked on my door and wanted to talk to me. I thought he was selling something and told him to go away. He is assuring me it is a personal matter, so at last I invite him into the sitting room which I have made into my library. He is blushing and seems very embarrassed. Finally he says that he wishes to come to live in my house and serve me as my personal secretary and assistant in return for my teaching him about magic and alchemy.

At first I thought he was joking but he was quite sincere. It seems that he has heard about me from Otto Faber, a member of Fritz's occult study circle two years ago who left to live in the United States. The moment was very awkward for me. Although I am flattered by his confidence I cannot have a complete stranger living in my house. In any case what can I teach him when I myself know so little? I am a student, not a teacher. At last I was able to get rid of him by sending him away to locate Frul

Out of curiosity I asked him if he had called at the house last week but he answered that he has only just arrived in Berlin. It must have been someone else who knocked at the door while I was sick.

May 14 (Monday)

This evening I telephoned Marta at her apartment. As I suspected she is the person who was knocking at my door the Monday of last week. I explained to her why I could not answer and she is becoming quite concerned. She even offered to come over and help me with the cleaning of the house and washing of clothes. With many thanks I told her this was unnecessary. She was kind to offer. I do not believe there is another human being in all Berlin who would do so much.

The oil seems to have a calming and balancing effect on my mind. I am better able to concentrate during invocations to the goddess and not distracted by trivial events so easily. Tonight my penis stood strongly and I was able to replenish the bottle that keeps the oil. With taking it internally, anointing myself and the goddess during invocations, and dripping it into the divining bowl, it is being quickly used up.

May 15 (Tuesday)

Today I wish to record a very strange event that may be having nothing at all to do with my invocations of Lilith. Early in the morning before the sun was above the buildings at the eastern

end of my street I woke up to hear bangings and yellings from the house next door through the brick wall that divides our houses. The police arrived with flashing lights and rushed into the house. After about three quarters of an hour an ambulance came and the police escorted the Frenchman from the house into the ambulance. He was dressed only in his underwear and bleeding from a cut in his scalp. Also he was shouting and talking into the air and rolling his head around on his shoulders. The police held him up on each side so he would not fall and also one of them got into the ambulance with him.

The meaning can only be that the Frenchman has gone crazy. But is this just a coincidence or something more sinister? When I wrote in these pages that I would send Lilith to the Frenchman I was not serious but merely expressing my feelings of irritation. Now I am wondering if the influence of the goddess extends behind the boundary of these walls. If at the times when I am not actually invoking the goddess she has begun to wander into the nearby houses, the potential exists for her to commit some mischief. I must consider the erection of an occult circle around the house that will confine the goddess within these walls.

May 16 (Wednesday)

When I was a boy at school I remember one day the teacher telling his students about a Greek youth who had fallen in love with the statue of a goddess and had renounced living women in favour of his marble lover. At the time I remember I am thinking how foolish the Greek boy must have been and that he must have had some defect in his mind to do such a thing. Now I understand. He was not loving a block of marble but the goddess who came to him through the stone. His delights were tenfold greater than he could ever have experienced in the arms of a mortal woman.

May 17 (Thursday)

I do not yet think I have recorded a detail that may be of interest to some men. When the goddess is making my penis erect with desire it is not only harder but also much longer and thicker than it becomes during normal erection. I believe this is due to the greater amount of blood that is forced into it length. The pressure of this additional blood is expanding the sides and also extending the length of the penis to make room for itself. The difference between when it is erect normally and when Lilith arouses it is clearly noticeable.

While invoking the goddess there is danger in becoming too much preoccupied with these minor physiological details, even though they have their own fascination. From time to time I am reminding myself of the greater purpose to these rituals which is to gain increased vitality and health and also to obtain knowledge of occult mysteries and secret matters. The pleasure that is coming from the caresses of Lilith should never be permitted to become the central object. It is difficult to keep this in mind because her touch is so intoxicating.

I am not attempting to use the bowl every night but only on those nights when my inner vitality is strong. So far I must report no success beyond the perception of changing colours. This is frustrating, but even more frustrating is my inability to ejaculate by the touch of the goddess alone. Even though she is commonly making me erect and filling my entire body with a maddening lust that sometimes causes me to wish to tear at my hair and beat my own flesh with my fists to relieve the tingling electric sensations that tickle at the endings and pathways of nerves all throughout my body, for some reason I am not able to understand she does not allow me to ejaculate.

May 18 (Friday)

For the first time I have had some success with the bowl. In the late afternoon I decided to attempt divining in the surface of the water. Always before I have tried it at night after the

invocation. I closed the curtains to darken my bedroom but there was more illumination than at night. The brightness is similar to twilight. All other matters were identical to my usual practice. For a long time after speaking the words of power I am not seeing anything. Then I am becoming aware in an indifferent way that the image of the goddess is moving in the water. Curiously this is not a matter of excitement to me. I watch her as she begins to dance upon her pedestal. Somehow she is no longer inverted in the water but upright, and I am seeing her as if I am looking through a round window set in a very thick wall. She seems far away even though I am able to see every detail with great clarity.

Her smile is gentle and full of love as she dances. I can hear the music, which is composed of a kind of flute and cymbals and a drum, not directly with my ears but as if I am hearing only a memory of music I have heard at some previous time. There is nothing else before my eyes except the goddess. She moves with graceful bendings and swayings and waving gestures of her arms without actually taking a step away from her place.

Somehow as I watch she changes into a swaying cobra. I do not notice the process of change. Only when she has completely transformed into the snake do I suddenly realise how strange it is that she should be able to transform her shape. The very moment I have this thought the image becomes less real. I am grasping for it with my awareness but it slips away in only a few moments and I am staring into the water of the silver bowl.

This vision is very encouraging. Just when I am beginning to believe I have no ability to use the bowl the goddess is sending me her beautiful image. I feel in my heart it is her loving gift to her faithful lover. She rewards me for my unfailing adoration. Really I do love her with great ardour and tenderness. Deep in my heart I feel that Lilith is the only being in all this universe who truly has love for me.

Tonight I will begin to invite her into my bed once again with the pentacle and circle of serpents that is reading anti-

clockwise. My strength is almost all returned. I believe the drop of oil that I am taking each morning through my mouth is balancing the systems of my mind and body. Never before in all my life have I felt so clear thinking. I see without confusion many matters that before were puzzles to me.

May 19 (Saturday)

All through the course of last night I was tormented by horrible nightmares. Most are not remembered by me after waking but two terrible dreams are clear. In the first my body is covered with boils that are crusted with yellow pus and dried blood. I pick at one on my arm and the scab comes off. Out of the sticky and bloody hole beneath it a black serpent with a narrow rounded head almost like the head of a giant black worm thrusts into my face. I pull it out and throw it away from me with disgust. However other scabs are coming off from other places on my chest and legs, and dozens of black snakes are wriggling out through the holes, which are reminding me of bloody and filthy anal openings.

In another dream I am walking through dark woods full of shadows when I am attacked by wasps that sting me and leave their barbs sticking in my flesh when they fly away. The barbs are like stiff black bristles with little hooks on the ends that stick under my skin when I try to pull them out. Where I am stung my flesh is turning a purple colour and swelling up

In yet another dream which was not so frightening to me while I was dreaming it, I am making love to the corpse of a woman on a stone slab in some kind of crypt. She is not particularly beautiful but has red hair and very fine, thin features. Her flesh is icy. None the less I am filled with lust for her. At the moment when I climax the corpse is opening its eyes and its mouth both wide because it also is experiencing sexual pleasure.

I awoke in my bed still in the process of ejaculating my seed with a sense of soft pressure upon my abdomen below my navel and also on my hips and thighs. This sensation vanished as

soon as I became completely awake. Since it was early morning I decided not to try to go to sleep again but got up and prepared for my morning exercises. During the morning hours I felt a curious sensation of hollowness in my body but this has now passed away and I am feeling perfectly normal.

The divination in the bowl was not successful today. I must not allow myself to be discouraged. It is not to be expected that progress will always be uniform and without reversals. The goddess is testing my love. My faithfulness must remain constant. I have decided to seek verbal communication with Lilith through two common instruments for communicating with spiritual beings, the pendulum and the talking board called Ouija. Both of these methods are highly reliable and proven to yield good results.

May 20 (Sunday)

Marta came in the morning. In spite of my assurance that I am completely recovered she insisted on giving me a herbal potion she compounded from various whole grains, herbs and oils. She says it is excellent for building up the strength after sickness. I accepted the container with thanks. When she had left I immediately poured the mixture down the drain. It was the most revolting liquid I have ever seen.

I have decided that when the time is correct I will tell her the nature of these experiments and seek her participation. The reasons for this are several. I am certain she has greater mediumistic abilities than I possess and will have more success with the divining bowl. Also I need her if I am ever to procure the red powder. But the main reason is that I wish to present her body to Lilith as an offering of love so that the goddess can possess her flesh and have physical union with me.

This evening I tried the pendulum in a ritual setting before the house of the goddess. The device of the pendulum is simply a natural rock crystal held suspended from a piece of silk thread. The elbow of the hand holding the thread is resting

upon the table, and the crystal is allowed to dangle inside a vessel of glass near the side so that at the least motion of the hand the crystal knocks against the inner surface of the vessel. It is more successful after the arm holding the crystal becomes fatigued and conscious control of the movements of the hand is less perfect. One tap against the glass stands for the affirmative and two taps for the negative. Thus only questions that can be answered with *yes* or *no* are asked through the pendulum.

These are the questions I am asking before the image of the goddess:

1) Is there a spiritual awareness present in the room?

Answer – YES

2) Are you Lilith?

Answer – YES, then more strongly NO

3) Are you one of the children of Lilith?

Answer – YES

4) Are you Naamah?

Answer – NO

5) Would I recognize your name if I saw it?

Answer – YES

6) Are you a loving spirit?

Answer – YES

7) Do you seek to help me?

Answer – a rapid series of clicks

8) Does that mean *yes*?

Answer – silence

9) Is there more than one spirit present?

Answer – YES

After this the responses are ceasing to make any sense and must be considered to be mere random knocking. The other possibility is that there is more than one spirit seeking to control

the pendulum with the result that consistent answers are frustrated. It is my belief based on many years of experience with the spirit world that communications with spirits often appear contradictory and confusing for the very reason that first one spirit, then another, are seizing command of the instrument only to lose it in the next moment.

May 21 (Monday)

In the afternoon I am attempting to use the Ouija board on the small table in front of the house of Lilith. Success is much more definite than was the case with the pendulum. When I ask what is the most suitable offering to make before the goddess the pointer is moving strongly under my hands to spell out the German words for 'red milk'. This could mean many things, but intuitively I sense what is intended by the goddess.

After invoking the goddess in the usual way during the night, I made a small cut in my chest just over my left nipple with the silver knife and caught some of the blood that dripped off the point of the nipple in the dish used for offerings. I was very much tempted to make the cut in my erect penis but was afraid to risk the possible consequences. I am standing erect so forcefully the blood might be squirting for half a metre and even the skin itself might tear open if I cut it.

Next I forced myself to ejaculate by masturbating with my hand. This was very difficult. For some reason I do not yet understand, the presence of Lilith actually inhibits my climax even at the same time she is making me strongly aroused. It required all my concentration to emit my semen. I was only able to accomplish this by imagining a sexual connection with the goddess. The semen I am catching on the pottery dish and mingling with the blood using the point of the silver knife. I stir them together anticlockwise.

Part of this mixture I then drink and the rest I set at the feet of the goddess as an offering. During the night the vitality of the mingled blood and semen will be absorbed into her spiritual

body. This offering is many times more potent than the offering of sweet fruit, more potent even than the monthly burnt offering of pig meat. I am happy that I am able to give an offering of the substance of my own body to my dear lover. So great is my love for the goddess that no sacrifice seems too great.

May 22 (Tuesday)

Today I wept before the house of the goddess and asked her forgiveness for killing her worshipper. Suddenly in the night it is coming to my mind that the mouse who often paused to kneel before her image was one of her creatures. He came to adore Lilith even as I adore her. In this act of worship we were brothers. When I killed him I committed the sin of Cain against Abel. If only I possessed the power to restore her poor faithful creature back to life. If I could exchange my own life for his I would do it. The enormity of my sin is clear to me. So many questions are now clear in my mind.

May 23 (Wednesday)

Lilith spoke to me through the talking board. She wishes me to perform an act of contrition for my crime against her creature. I know what I must do. Tomorrow I will cut off my hair and make my face black with soot. Then I will put on black clothes and hang the noose of a rope around my neck with a placard that reads MURDERER and walk through the streets in mourning for her poor innocent creature. Only in this way can I make my heart peaceful again.

May 24 (Thursday)

I have done my act of contrition and my heart is once more easy in my breast. Almost I did not have the courage to face the ridicule and contempt from the people walking in the streets. What seemed so necessary in the darkness appeared madness in the light of day. Then I am reflecting that all my actions will

appear crazy to the average person. I took scissors and cut my hair short, which was anyway getting too long, and put soot from the fireplace on my forehead the way the Catholics do it, and hung a small sign with cord around my neck and went out.

For about an hour I am walking through the streets of Berlin with my head bowed and not one person is asking me what it all means. Many pedestrians are giving me strange looks and a few, especially the teenagers, are laughing at me and making remarks, but no one questions my purpose. This I find to be an interesting fact. What they do not understand they turn away from or mock but they never seek to learn about it. They are all sheep. Some are sheep wearing the masks of sheep, and some are sheep in the masks of wolves, but they are all sheep. Really they would make appropriate sacrifices to the goddess.

Tonight is the night of the new moon. I am writing these words before the invocation, which I will begin earlier than usual so that I will have more vitality for a prolonged communion with the goddess. Tonight I am attempting to obtain the white powder. Physically I feel ready for this ordeal. The sickness has changed my body by making it thinner and lighter, and also I perceive myself to be more permeable to spiritual energies. A hollow chamber now runs through the centre of my body that can be charged with sexual energy like a battery.

Since also tonight I will be making the burnt offering of pork heated on the brass disk over the flame of the lamp, I have prepared a second circle of brass in every way like the first for catching my semen upon, should Lilith condescend to release it from the confines of my testicles.

May 25 (Friday)

Some mysteries are too sacred to be revealed. About the events of the previous night I can only say that all of my prayers and hopes have become realized. For the first time Lilith is coming into my arms as my bride and giving herself to

me without reservation. She has revealed her true face to me and I flinched not to look upon it and kissed it with the passion of a lover. She has given into my hands the sacred white powder of alchemy about which so much ignorant nonsense has been written through the centuries by materialistic fools. Also she confided in me her true purpose on earth, about which I can say little except that it is involving the creation of an entirely new race of beings who are part human and partly composed of spirit.

After the ritual of invocation with its offerings and prayers and the time of union with the goddess, she came into my bed and we spent the night in lovemaking. With Lilith, to ejaculate the seed does not diminish masculine potency. I am climaxing twice more before the morning and after each release my penis is not shrinking but is remaining erect. It is obvious to me that she has control over the physical mechanism of sexual erection which she can make to operate independently of any mental desire or even from the hormonal balance in the body.

About the pleasure that comes in her arms I can say little except that it is as far superior to the love of an earthly woman as the flight of the hawk is above that of the dove. Its ecstasy cannot be described in words. It is sexual pleasure magnified many times and coupled with the delight of the most fascinating dream fantasy and the physical sensuality of opium and other narcotic drugs. While lying in her embrace I longed to die rather than be parted from her.

In the morning I carefully reduced the dried semen into a fine powder and stored it in a small bottle in a safe place. It is more precious than gold. I will try a grain of it tomorrow mixed with a drop of the oil and mingled in a small amount of wine. All day my mind has been reeling with wonder at the memories of my wedding night. That is the way I consider last night, the consummation of my loving union with Lilith that shall endure for the rest of my life. I no longer am seeking any material prizes from this union. Only to lie in her arms and look into her eyes is enough.

May 26 (Saturday)

In the morning I took a tiny grain of the white powder with the oil. So far I am not noticing any physical differences. It may require several days or even several weeks for the changes to reveal themselves since the ones described in the manuscript seem to be mainly of a psychic nature.

All the afternoon I occupied my mind with writing brief replies to the correspondence that has accumulated due to my neglect. I had little interest in the letters. They seem so trivial and foolish in the light of my recent awakening. I think that I will try to break off my letter writing as quickly as possible without being rude. There are a few exceptions who I wish to retain a communication with, since their minds are open to new ideas and may accept the astonishing facts of my experience with the goddess. At some later time I may reveal a portion of the truth to these intelligent men.

Tonight union with the goddess was not so strong as last night. I am not surprised or disappointed. My physical body could not endure such ecstasy as I am experiencing in the previous night without igniting and consuming itself in fire. Even today I still feel the currents of electricity coursing along the nervous pathways of my limbs and up and down my spine like liquid flames. Lilith is loving me too well to destroy me with her embrace. I have complete trust in her.

May 27 (Sunday)

Last night I dreamed of my perfect soul mate. In the dream I open the Bible and look into it for a verse that is applicable. I find in the book of Peter the following words: "In bliss have I chosen her. She is written from the soul of the Earth for my awakening." Of course there is no such verse in the Bible.

Marta came to visit in the afternoon. I was expecting her to call or come to my house since she often is doing this on the weekends. In fact if she had not come I would have myself con

tacted her. I have reached the decision that I am needing her participation in my researches. I asked for her help and she agreed with eagerness. I have the impression that she was waiting for me to invite her to join me in my work.

In only the most general terms I told her that I am attempting to establish close communication with an ancient Sumerian goddess through invocation and devotions before her image. She believes I wish her help in divining with the silver bowl. I am saying nothing about *Liber Lilith* or the sexual aspect of my work or my desire to obtain the red powder. If she learns the details too soon I am afraid she will become disgusted.

The supreme reason I am needing her help was revealed to me by Lilith through the talking board. I asked the goddess what I must be doing to serve her and she replied in German with the words that mean 'beget a child'. At once I understood her meaning. She wishes me to impregnate a woman who is possessed by her to engender the first in a new race of superhumans. She will gift such a child with beauty, health and the occult powers of the angels.

Before I can even suggest this noble service I must test Marta's fidelity both to me and to the goddess. She is coming back tomorrow evening to try divining in the bowl. If there are signs of success over the next few days I will begin to reveal the true sexual nature of my work. Fortunately she is not reading English so I can be completely honest in this record and do not need to conceal it from her.

May 28 (Monday)

The white powder has begun to operate upon my psyche. While out walking in the streets this morning I could clearly hear the thoughts of persons who passed by me on the sidewalk. More than this I am seeing bright clouds of coloured light around their heads and to a lesser extent also circling their hands. This must be the aura which I have never before perceived clearly. Clothing seems to inhibit its perception. The

a fact I have not read in books about the aura. Now I understand perfectly the halos around the heads of saints in religious paintings. These halos are auras.

Lilith spoke to me in sleep. She confided in me that she had visited the Frenchman and driven him mad because she knew I disliked him. For seven consecutive nights she is coming to him in sleep again and again in a single night in the form of the terrible destroyer and cutting him into little pieces with her curved sword. For this reason he is terrified to go to sleep. Fatigue then is making him see her image during the daytime so he is never able to escape.

Also Lilith confided in me another matter I had begun to suspect on my own, that the decadence of the people of Atlantis which led to the downfall of the Atlantean civilization was really intercourse with her daughters by the priests of Atlantis, who began to sacrifice the children of the people before her altars. I am wondering if Moloch is one of her forms, since the sacrifice of children is especially her sacrifice. She is grown very powerful in modern time as is proved by the countless abortions of healthy babies done in modern clinics and hospitals. All these aborted foetuses are offerings before the altar of Lilith.

When Marta came she seemed surprised that I wanted to perform the divination in my bedroom. At first the poor child thinks I am merely wanting to have sex with her. She did not say anything but I can hear her thoughts. I explained that it was necessary because that is where the house of cedar is located. She actually gasped in her breath when she saw the house of the goddess. Her reaction is making me realise how impressive and beautiful it is, like a primitive shrine yet completely unique in its style.

I perform the ritual of divination before the image of the goddess exactly as it is written in the manuscript, except only I do not have connection with Marta from the back. She is putting on her own ritual robe which she has brought for the divination I instruct her to sit before the little table and I sit behind her

with my calves pressing into her lower back. When the goddess comes I know of it because as usual I am getting an erection. Marta is not aware of this fact because my penis does not touch her. The divination is disappointing except for one image. Marta reports to me that she cannot see clearly because the black wing of a large bird is constantly concealing the view from her sight.

Afterwards we talked about the experiment in the kitchen over coffee. She is agreeing to come back tomorrow night and try again. We are both very formal and proper in our behaviour toward each other. Poor Marta. She is really quite vulnerable at this place in her life. Her boyfriend has just left her and he is questioning her beliefs in the occult. She looks to me as a teacher who is going to help her unravel all these many twisted threads. I feel sorry for her. However her receptivity is making her an excellent instrument for the service of the goddess.

May 29 (Tuesday)

This evening I have instructed Marta in the correct way to present the offerings of milk, wine and sweet fruit before the goddess. We conducted this ritual together prior to the divination. I anointed her with the oil but did not explain what is its composition or where it is coming from. I believe it aroused her slightly, because I observed that her pupils became wider, her face is getting flushed in the cheeks and perspiring, and she is breathing in shallow breaths between parted lips. Or perhaps it is the goddess that is coming to her.

In the bowl she saw the blackness, and after she had told it to depart with the name of Shaddai the bowl became radiant and glowing with pearly whiteness. Although she saw nothing more than this it is very encouraging because it is in keeping with the description in the manuscript. This means two things. First, the methods in the manuscript have effectiveness and are not mere fantasies. Second, Marta is a suitable medium for working with the bowl.

Afterwards she is wanting me to explain the letters I have written on her forehead so I tell her they are Hebrew for the truth. I showed to her in the *Liber Lilith* the place where the direction appears to write the letters on her brow. She is very excited to learn about the book. Really her genuine interest and excitement is warming my heart to her more than ever before. Since she is unable to read Latin I translate for her in a general way the first chapter.

May 30 (Wednesday)

Tonight Marta and I performed the ritual of invocation and offering before the cedar house together. We shared the substances of the offerings with the goddess in common between us. For the first time as she is looking down into the silver bowl I am taking her earlobes between my fingers. This caused her to lean back against my body so I reached around her with my hands and gently began to caress her as it says to do in the manuscript. Still we are not joined sexually. I believe my touch is distracting her from the work of divination. Obviously it will require great concentration on her part to continue to seek visions in the bowl while she is at the same moment feeling arousal.

Afterwards since Marta is not mentioning my caresses I also say nothing. Over coffee I read to her the chapters in *Liber Lilith* from two to seven, which is the part that describes the ancient history of the goddess. Marta has brought her camera with her and asks for permission to photograph the cedar house and the image of Lilith. The purpose is so that she can have the picture enlarged until the image of Lilith in the picture is the same size as the actual doll. This she intends to put on her wall so that she can make morning devotions before it. Her words bring delight to my heart because I have not suggested this course to her in any way.

May 31 (Thursday)

When I woke up in the morning there was a stiffness in my joints that is like a mild arthritis. I am mentioning this here because never before have I felt a trace of arthritis in my life. Whether this has anything to do with my research there is no way to determine at this point. Several days over the last week I have also felt this stiffness, but not so clearly as this morning. After I had been awake for about an hour it is going away without a trace.

Walking in the streets today to buy groceries I felt completely invulnerable to any harm. Even once I crossed a busy street without bothering to look for cars. When I heard the shrieking of tyres and the blasting of horns I did not even bother to look around, so confident am I that no harm can come to me. Always I am feeling the goddess with me as if she walks close behind me and looks over my shoulder.

Tonight I was able to devote all my love to Lilith without distraction since Marta had other personal matters to attend to and could not be coming to the house. I welcomed the chance to express my love to my lover through the entire evening. In my heart I have been feeling guilty in giving so much of my attention to a mortal woman, even though I have not been unfaithful to Lilith and really am not wishing to be unfaithful. Above all I do not want Lilith to become jealous or turn her beautiful face away from me.

June 1 (Friday)

A woman came to the Frenchman's house in the morning and was inside about two hours. I heard her banging and rattling things around through the wall while I was performing my daily exercises. Finally she carried three cardboard boxes to her car and drove away. The Frenchman has not yet returned. Really I wish him no great harm. I have decided to ask Lilith to release him from his torment. However I am not knowing whether she will comply.

Marta showed me the enlargement of her photograph which was made into a poster for the wall. I did not know the shops could do such work so quickly. When I looked at the face of the goddess in the picture after a few minutes awareness is coming into her eyes and she is regarding me back from the photograph. Marta should have good results. I have told her how to focus the attention on the left eye and project into it the thoughts with the force of the will. Unfortunately she does not possess the pentacle, seal and serpent circle so her results may not be perfect. Still it is good practice for later.

In scrying into the water of the bowl she saw for the first time clear images. She reported a distant image of barren stone hills and then a scene of an ancient city of stone and red mud bricks. One detail is interesting. She said the walls of some of the buildings are not vertical but sloped slightly to narrow at the tops. This does not sound to me like Egyptian or Greek building. After this she is seeing scenes quickly one after the other of beautiful young men and woman making love. This is very encouraging.

I read to her from *Liber Lilith* chapters eight to twelve. She was affected by the erotic images of the eighth chapter and asked me to read it again, saying it was very beautiful. But she was also troubled and wanted to know how I can be sure Lilith is a true goddess and not a demon. Then I am explaining that the god of one culture is turned into the demon of the next by its priests. I do not believe she is completely convinced. Really there are many evil aspects to Lilith and these must be faced openly and not pretended not to exist.

June 2 (Saturday)

In the morning Marta came and remained almost the entire day and evening. I showed to her how to do the stretching and breathing exercises and we went through them together. She is doing much better than I was expecting because she has already had some experience with yoga. Also I instructed her

upon her diet and read to her the passage in *Liber Lilith* relating to diet.

While I was meditating she insisted upon vacuuming the house from foundation to roof and dusting everything. Really it was badly in need of being cleaned but the result was that I sat for an hour and listened to the machine suck up dust instead of contemplating the beauty of Lilith. We listened to a little music. I am discovering that she likes Liszt and Debussy also. I read to her chapters thirteen to sixteen from the *Liber Lilith*. These are the chapters about the way of spirit love, the making of the pentacle, the prayer and invocation and the extraction of the oil. After this there was no pretending about the sexual nature of my relations with the goddess.

She asked me straight out why I did not make love to her and I explained that I could only do this in the setting of ritual devotion to the goddess. To make love to her in any other way would be to lose the love of Lilith, and this would be not only regrettable but at this stage in my progress also very dangerous. I am not wishing to have Lilith grow angry with me. Then I read to her the passage of the twenty-second chapter that describes divining in the bowl through a female medium. Marta is asking if I could have sexual connection with her during the divination and I tell her yes, providing that she is willing to become a passive vessel to receive the goddess. She agreed to try this and in the night I entered her sexually from the back while sitting before the silver bowl and the house of the goddess. All through our union I am keeping my eyes only directed to the face of Lilith, and as I feel the passion of Marta rising at the same moment I can see expressions of lust in the eyes and on the face of the goddess.

Afterwards Marta was quiet and pale. I thought she was feeling shame at what she had done but the cause was something else. At last she is telling me that at the instant she was climaxing she saw in the water of the bowl a horrible face like the face of a demon that wore an evil and also a very cruel

expression of lust. This has shaken her courage. I understand all this. Such faces come to me now so often in sleep that I am not in the least troubled by them but for Marta it is something unknown and frightening. I tried to reassure her and told her not to be afraid if tonight she is having some nightmares.

June 3 (Sunday)

Tonight I have read to Marta the remaining chapters of *Liber Lilith* with the exception only of chapter twenty-one, which is the chapter on sexual congress with a corpse. I did not dare to read her this part because I am certain she would be horrified and repulsed. She is not aware that I have left anything out and believes she has heard all of the manuscript.

She was very interested in the white powder which I showed to her. For a long time we discussed the making of the powders. She also is wanting to procure the red powder so that we can mingle the red and white and thereby magnify their power. I have decided to give her the white powder with the oil in wine even though there is little enough of it for my own use. We also talked about the need for her to begin to generate her own oil.

Since Marta was reluctant to use the bowl tonight we only sat side by side on the mat and adored the goddess after her invocation. Later I asked Marta if she had been troubled by dreams. She did not want to talk about it, but finally said that none of the nightmares had bothered her much except for the persistent conviction that there was something dead lying beside her in the bed all through the night. For this reason she is losing sleep. I reassured her mind and told her to pay no attention to such fantasies since they have no power to harm her.

June 4 (Monday)

Today I have composed a ritual of invocation for Marta designed to quicken the flowing of the oil from her sexual parts. When first I described it to her she was reluctant but at last

she agreed to try it. The ritual I will describe here in detail because it does not occur in the manuscript and may be useful to other researchers.

After invoking the goddess into her house in the usual manner I am causing Marta to lie down naked on the floor of my bedroom, with her head just below the image of the goddess and her feet toward the south. Around her is the circle of serpents in the shape of an elongated oval. Under her bottom I am placing the pentacle and seal of Lilith so that their power will focus upon her sexual organs. I have anointed her with my own oil in the hope that this will aid in the coming forth of Lilith.

Standing with my feet on either side of Marta's hips facing the house of cedar I am speaking the following invocation to the goddess which I have composed for this ritual:

> *"Great Lilith, mother of demons, who are called the ancient and the sinful, who are both maiden and harlot, creator and destroyer, bring forth the true oil from the loins of this woman Marta who is your servant and your lover upon the earth. Purify her with your caresses and anoint her with your kisses. Enable that she may love you even as I am loving you with all of my body and mind and soul. So let it be."*

Then I kneel down and begin to caress and kiss the naked body of Marta with my fingertips and lips, beginning at her head on her right side and circling her body anticlockwise. Gradually her eyes are becoming distant and glazed over with an expression of passion. She is not looking at me but upward at the face of the goddess, which to her sight is inverted just as it is in the water of the silver bowl.

After continuing in this way for about twenty minutes I find myself strongly aroused. I stand up then with my feet on either side of her hips looking at the goddess. Marta's body at this point is undulating softly beneath me. My erect member projects through the opening in the front of my robe but I am feeling no impulse to conceal it. In a strong and commanding voice I call the goddess with her true name. The effect on the body of Marta is like electricity. She moans and opens her thighs and

arches her back so that her hips no longer are making any contact with the mat. I can see that the oil is flowing from her sexual opening which is itself considerably inflamed with desire. The oil also is flowing from me strongly and dripping from my scrotum onto her lower belly.

Suddenly Marta cries out with a long falling of the voice that changes its tone. It is difficult to describe in mere words. The sound she is making is not a scream or a groan of passion but almost like the cry of some strange jungle beast. I notice that her eyes are turned back in her head. The sound has a completely unexpected effect on me. It causes me to ejaculate suddenly just as if a needle has pierced into the length of my penis. The sensation is so painful that it is really beyond pleasure. I am discovering afterwards that there is some blood in my mouth because I have bitten my lower lip without realizing it. My seed falls upon Marta and even some of it upon the image of the goddess. Afterward I measured the distance in a rough way and discovered that I had emitted my semen not less than one and one half metres. Before today I would have said that this was not possible.

After my moment of surprise that I had ejaculated I moved quickly and collected some of the oil from Marta using the spoon and bottle we had earlier consecrated to this function. Then before it dried I was also able to collect most of the semen upon the clean brass plate and set it over the flame of the lamp to be reduced to a white crust. Marta also had climaxed at the moment she was making that strange cry. This she told me later. For about ten minutes I could not awaken her from the trance she had fallen into. She continued to writhe on the mat with her head tilted back and her eyes rolling without seeing anything. The movement of her body is reminding me of a serpent. Really I became very worried and even thought about calling the hospital before she finally began to recover her senses.

The rest of the night she is so unfocused and vague in her behaviour that I was reluctant to allow her to return to her apartment. At last she is telling me she must go because she has work in the morning. I am afraid that I have moved too

quickly in introducing her to Lilith. Now she is frightened and probably will want to give up the work altogether. Really I am such a fool to move so fast with her. I have done in a week what should have taken a month.

June 5 (Tuesday)

In bed last night I was troubled by a dream of giant scorpions as long as my outstretched hand, that crawled all over my body and left their barbed tails embedded in my flesh. I did not mind except that they always were trying to strike at my eyes. Again and again I was waking up and batting them away from my face. After waking I could still see them all over the bed and under the blankets for several seconds.

As I had feared Marta did not come to the house this evening. I will not phone her. If she is wanting to continue the invocations of the goddess she will come without the need for me to urge her or argue with her. Probably she is merely frightened at losing control of her body.

Today I have reduced the dried semen to a fine powder. After much regret I am throwing away the old powder before putting the new powder into the bottle. Although it is more precious than pearls I believe it is best that it is always kept fresh.

June 6 (Wednesday)

It is possible that the astrological sign through which the moon is passing may be playing a part in the coming of Lilith upon the earth. I have noticed that for the past three days the moon was in Scorpio. This is interesting because of the subject matter of my dream on Monday night, and also because of the sentence in the twenty-first chapter of the manuscript where it is directed to conduct the necromantic ritual while the moon is in the Scorpion. I am thinking it may have been unwise to invoke Lilith into the body of Marta at this astrological time

Looking back over this record and comparing it with the almanac I am finding that Lilith came to me strongly with the moon in Scorpio in April, and also that in May during this astrological phase I was near to death with sickness. This leads me to believe that this period is both potent and highly dangerous. Probably a number of factors must conspire for the goddess to be coming with maximum force. If I am correct in my speculations Lilith is most strong on the night of the new moon in Scorpio when it falls upon a Monday during a rain storm with very low barometric pressure. Also planetary hours may be a factor to consider, with lunar hours the most suitable for invocations.

Apparently my prayer of intercession for the Frenchman has been answered, though not in the merciful way I intended. Today I heard from the old woman who lives across the street that he is dying last night in the hospital. She says her niece who works in the hospital told her that he killed himself by cutting his own throat with a piece from a broken water glass. This is not what I intended when I asked Lilith to release him from his suffering.

Marta still has not called. I am becoming worried in view of what I have learned about the sign of Scorpio. Yet I do not wish to appear to be begging her to return, or for that matter commanding her either. It is her choice. She must decide if she has enough dedication to truth and sufficient love for the mysteries to go forward.

June 7 (Thursday)

This morning while walking in the street I heard a dog barking and suddenly realized what it was saying. It wanted another dog to come over and fight. I am not meaning that I can hear the barks of the dog as words of German, but only that the meaning in the barks was plain in my mind. Even I saw in my thoughts an image of the other dog. This must be what is meant when old writers say that some saints and sages could understand the tongues of beasts. However this ability is not constant with me, since later I heard birds singing and did not

understand anything from their chirps. It is the same with the thoughts of people. Sometimes I hear them as if they are spoken and other times I cannot hear them at all.

I must record an incident that happened while I was asleep last night. It was not a dream but a sense impression. I became aware of a great roaring in my head, louder than the loudest thunder that went on and on without changing its tone. The only thing I can compare to this sound, which I am feeling with my nerves and bones more than actually hearing with my ears, is a vast maelstrom surrounding me on every side and threatening any moment to draw me into its depths which are without any bottom. The sound is electric, like the whirling of a mighty dynamo that produces limitless power. It is making me so terrified that I force myself awake before I even examine what is causing the sound.

Can it be possible this sound is the churning mill of the great blind dragon that enabled the union of Samael and Lilith before it was castrated by the mighty angel of the light Armozel? Today I have been speculating that this vortex of power is the same as the coiled length of the serpent of yoga called *kundalini* that is said to lie coiled up at the base of the spinal cord. Perhaps the red dragon lies sleeping within every human being and only awaits the correct conditions for it to awaken and make creation possible through the annihilation of opposites.

Still Marta has not phoned or come to the house. I am seriously worried that her experiences may have affected her psychic balance. Not every person is possessing the mental stability to endure communion with the goddess yet still remain wholly sane.

June 8 (Friday)

Still Marta has not appeared. I am worried. If she does not call tonight I will phone her apartment in the morning. It may be that she is being tormented by Lilith in the same manner I

the Frenchman. If this is so I can protect her. I can be teaching her the words of banishing and lending her the serpent circle to invert around her bed. It is only this last measure I am certain in my own mind that saved my life while I was sick and could not sleep.

While performing the ritual offerings before the house of cedar, I am getting very clearly the impression that the offering of dried dates is not showing enough dedication by my soul to my dear lover. In a kind of trance I allow Lilith to guide my hand. She causes me to cast away my ritual robe so that I am standing naked before her, and with the sharp point of the silver knife to cut my breast in several long diagonal cuts in the flesh over each nipple.

Strangely I do not feel any pain nor is there the least trace of fear in my heart. The blood pours forth in long red streams that flow down my chest and even down my naked thighs and shins. I take some of the blood on the palms of my hands and rub them together to make them red, then transfer the redness to my cheeks. In my heart I feel an impulse to cut my cheeks with the knife but I am retaining enough sense to realise this will make it impossible to walk in the streets and not be stared at.

All this time my penis is standing strongly erect against my belly. The thought comes to my mind that if I take up the knife and cut it off now at the roots and cast it at the feet of the goddess it will be the supreme demonstration of my fidelity since it will then become impossible for me to betray Lilith by lying in the arms of a mortal woman. However I recognize the madness of this idea and am having no trouble dismissing it from my mind each time it returns.

June 9 (Saturday)

Since Marta did not contact me yesterday I phoned her at midday. She was reluctant to speak with me. Her voice was subdued and even sounded fearful. I am asking her why she has not come to my house or spoken to me. She tells me she has

decided not to continue with the rituals. Naturally I am asking her if she is sick. She replies that she is not sick but that she feels the experiments with the goddess are too dangerous to continue. I tell her the danger is only existing in her mind and she becomes angry.

Then she begins to say foolish things. She calls me a mad man and tells me that I am wasting away to a skeleton. If I do not immediately abandon the goddess and seek professional help I will soon be dead from malnutrition. Also I have cruel eyes that make her frightened even to be near to me. She has burned the photograph of Lilith and never is wanting to see the goddess again. In her opinion Lilith is a demon from Hell. I tell her she has acted with too much haste and may change her mind but she says she has been reunited with her boyfriend and that all her relationship with me was a terrible mistake.

I am angry with myself over my poor judgement in showing Marta too much too early. Her expressions of eager enthusiasm deceived me. I should have realized that they were only a mask and that her real interest was in forming a love relationship with a man to replace her boyfriend. The worst thing is that the bad experience with the goddess has driven her back into the arms of that vulgar animal. I am feeling truly sorry for her. She has great occult gifts that only need to be properly developed.

Tonight I mixed in a random pattern the twenty-two picture cards from the Tarot face down upon the mat within the circle of serpents before Lilith and asked the goddess to select the single card that is best revealing the quality of our future life together. It will be easy to imagine my happiness when I saw that I drew from the scattered cards the one that is called The Lovers. This card is showing on its face the scene of a man standing between two women. The one on his left is a fair and chaste maiden, while the one on his right is a bold harlot who wears a crown of gold upon her head. His is having to choose between these lovers. A winged cupid in the air above points his arrow at the maiden.

June 10 (Sunday)

Today I fell down and was unable to get to my feet for the space of over twenty minutes, even though I tried several times. Each time the bathroom where I was lying seemed to spin around and the blood roared in my ears. My heart was racing out of control with no regular rhythm to its beats. Then in the space of a few minutes I returned completely to normal and was able to stand with only a slight dizziness. When I am looking into the bathroom mirror for an instant it is as if a skull is staring back at me with only pale skin stretched across its bony corners. After a moment the illusion vanishes and I am seeing my normal face once again. I do not know what to think of this puzzling episode.

It has not been necessary today for me to use the circle of serpents or the pentacle to invoke the goddess. All that I need to do is think of her and at once she is with me and I am feeling her clinging caresses. There is no question about her presence because my penis is rising strongly. When I turn my mind away from her to common matters such as cooking or reading a book she withdraws from me and my penis falls. It must be emphasized, for those who will not understand the reality of this event, that I am not thinking of sexual matters when I am becoming erect, but only of the face and name of the goddess.

June 11 (Monday)

Marta has completely betrayed my trust in the most malicious way by calling my sister on the telephone and telling her all manner of evil lies about my work and the condition of my physical and mental health. In the afternoon Louisa is phoning me with great concern and asking many very specific questions about my research that she can only have learned from Marta. How this treacherous slut is able to learn her number I don't know, unless she has also told everything to Fritz. This is my reward for trusting her with my secrets. Women always will betray men. It is a part of their essential nature.

In spite of my efforts to reassure her, Louisa is determined to visit on the weekend and see for herself whether I am mad. I could not persuade her that it is unnecessary. She would be coming sooner only she is unable to leave Bonn before Friday evening. At least this will give me time to conceal all important instruments and writings so that these things cannot incriminate me in her mind.

June 12 (Tuesday)

In the morning I went out shopping for a new bathroom scale because mine is broken and does not read the proper weight any longer. In the store I am noticing that many persons are staring at me. This is causing me some pleasure because it means that the potencies of the oil and the white powder have begun to transform my body. I am beginning to radiate with light like the angels. The electrical energy charge in my centre is grown so powerful it now crackles over the surface of my skin and makes the hairs on my arms and the back of my neck to stand up.

Also I bought some groceries although I no longer need to eat. The air itself is providing me with all necessary nourishments. In the morning when I get out of bed I am hungry, but after I have completed my deep breathing exercises with retention of the air and visualization of the pranic energy filling my body the hunger goes away and I have no appetite for the rest of the day. Even so I am forcing myself to take in foods high in carbohydrates because this is directed in the manuscript and I do not wish to run down the reserves of vitality in my body through union with Lilith and thereby risk again falling ill. Really it does not matter what I eat. My body is now able to convert any substance no matter how foul or noxious into energy.

The visions are coming easily tonight in the water of the silver bowl. First I see a vast black cloud. I banish it with the name of Shaddai and it becomes white, but after a few minutes the blackness is returning. Again I send it away and it changes into a sandy beach at twilight. A woman in a long black cloak

approaches me. I know it is Lilith even though I cannot see her face, which is concealed in the shadows of a hood. She gestures that I should follow her. She is leading me into a small hole in the bank of sand that opens into a large cavern all ablaze and glittering with precious stones of many colours set in the walls.

In the middle of the cavern is an ancient book with bindings and hasps of black iron. I go to it and try to open it but it is locked. Then the dark figure draws a sign in the air with fire and out from it drops a silver key onto the floor of the cave. With this I am able to open the book. It is filled with many strange diagrams and unfamiliar writings that look similar to hieroglyphs. I turn to the goddess for help but she holds up her hand in admonition and it is not flesh but only bare bones. In my head I am hearing clearly the words "All this will be revealed to you."

The symbols in the book were too strange to remember much of them, but directly after the use of the bowl I am recording this symbol down on a piece of paper. Somehow in the vision it was in three dimensions. The small ovals at the corners are like sightless eyes with no pupils or irises, only a fleshy hole edged with thick hairs like bristles.

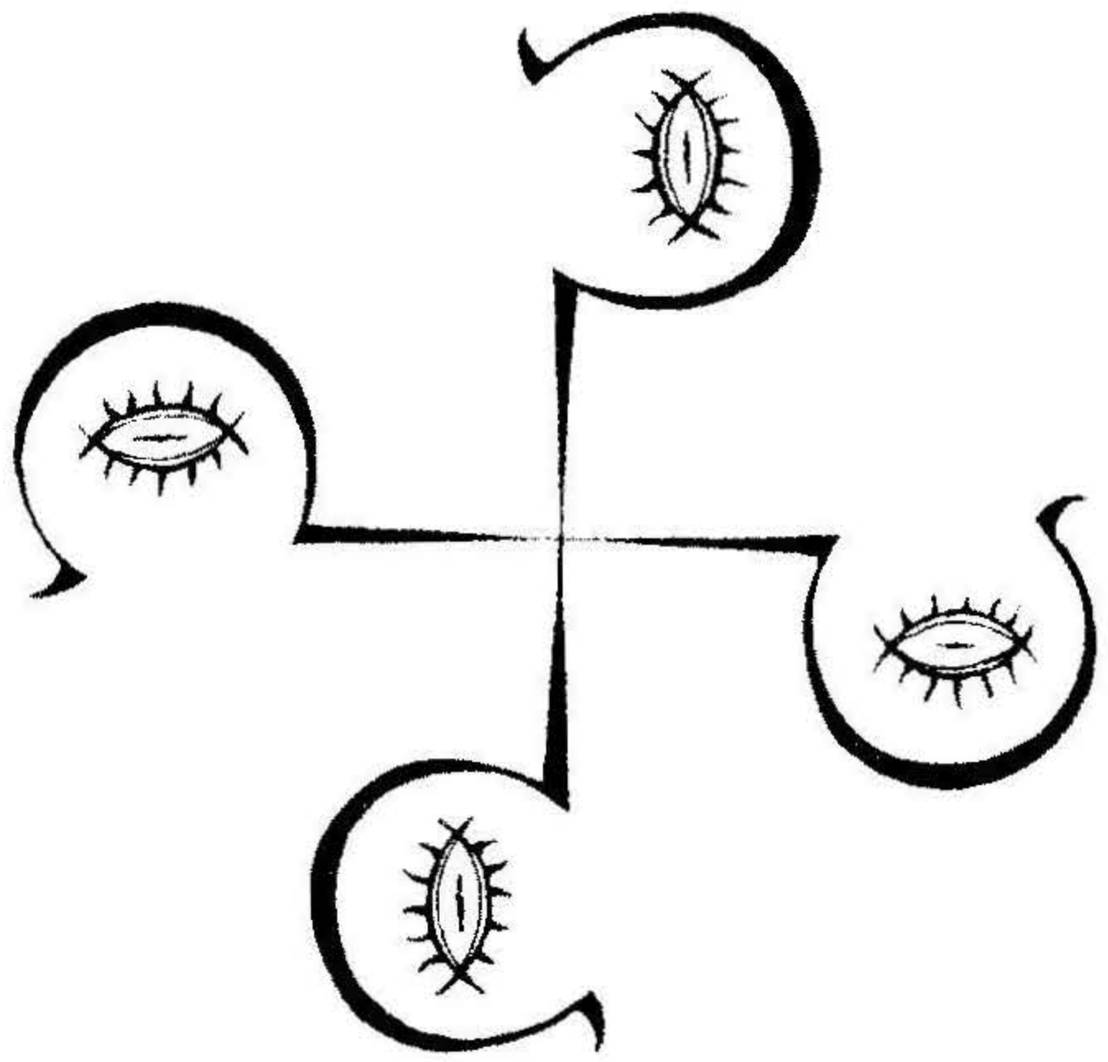

Figure 8: Steiger's Dream Symbol

June 13 (Wednesday)

All through the night Lilith whispered secrets into my ear. In the morning I am weeping like a small child because I cannot remember them. Only I remember knowing that they would give me freedom from death and the ability to accomplish any desire.

The lightness of my body is so much that when I take a step almost I am floating. My foot glides through the air before it comes down. I believe I could walk on the surface of water if I wish, or even on a heavy mist in the air. In the afternoon I went to the barber to get my ragged hair cut evenly so that it would be presentable to Louisa. While waiting for the chair to become empty I read the thoughts of the barber and realized he has become possessed by some evil intelligence and is intending to slit my throat with his razor when I sit down. I wanted to run away at once but I forced myself to ask him who it is that is controlling him. I asked him three times but he only stared at me without saying anything, so I ran out before he is killing me.

In the attic is a small door that leads to an eave over one of the upper windows. The space is never being used for anything not even storage, and I don't think my sister realizes it exists. It is a good place to hide this record and the instruments of ritual while Louisa is staying here. I have swept and vacuumed it so that none of my precious things will become soiled.

June 14 (Thursday)

Everything now is safely hidden in the chamber of the attic except this ledger. Even I am putting away any writings on serious occult questions in case Louisa is snooping through my papers behind my back. I will also conceal this record tonight because I am not knowing how early tomorrow she will arrive. She is pretending this is only a friendly visit but I know her true purpose. She intends to search for some evidence that I am unfit and try to force me to consult a doctor. Always Louisa has hated my study of the occult, which she pretends to hold in contempt but really is terrified about.

Today I have cleaned the house entirely of dust and even washed the floors and walls so that she cannot say I am letting its maintenance deteriorate. Always she is attacking me on four fronts: 1) that I am not keeping properly the house; 2) that I have no job and cannot support myself; 3) that I am not married with a family; 4) that my occult interests are a foolish waste of time. I have decided to tell her that a printing shop has offered me a job, and also that I have been dating a woman. These lies will take two rocks out of her hands. When she also sees no sign of occult objects and that the house is clean, all her large cannons will be spiked and she will be reduced only to sniping with small arms.

Now I will take this record to the attic and pull the old bureau across the little door to the space in the eave. The bureau is at least two hundred years old and very heavy. Louisa will not be able to move it herself even if she thinks of the little door. Almost I could not move it myself. It is much heavier than I remembered it to be.

June 17 (Sunday)

At last she has gone. All evening I have been sweating like a sow to return my ritual possessions to their rightful places. Shortly I will perform a devotion to the goddess and apologize humbly for neglecting her these past two days. I know that she understands and is not angry but I am ashamed over my long absence from proper devotions at her threshold.

Louisa arrived late in the afternoon on Friday. Much to my surprise her husband Charles came with her. I was expecting her at once to begin a long tirade about how odd I am behaving, how strange I look, and so on, but instead she is talking in a bright and cheerful manner and never once mentioning my work or the state of my health. This caused me to hope my suspicions about her purpose were lacking in foundation but I should have remembered how devious is her mind.

Later she makes the offer to help me with preparing the dinner. As usual she is deciding what we will eat, pasta with her own specially made sauce. Even she has brought the necessary vegetables and meat. She is very insistent that I must help her to prepare it. At first I think she only wants to talk to me alone away from Charles, but as we work in the kitchen I hear the sounds of movement upstairs. Almost I am laughing out loud at the depths of their deceitfulness. They must have decided before even coming into the house that she would distract my attention while he searched my rooms for incriminating evidence. Naturally he discovered nothing. I ate some of the pasta and even enjoyed it because it is in keeping with my carbohydrate diet, but the meal was later in the evening than I usually eat.

On Saturday my sister is becoming frustrated because she has found nothing strange either in my behaviour or my house. In the morning she is sullen and watchful. The afternoon is spent very entertainingly in discussing the merits of occult beliefs. Both of them try to make me say something they can write down later and show to the psychiatrists. I pretend that my interest is less serious now than it was before. Charles asks me if I have any magic wand or cabalistic pentacles and I tell him that I have some time ago burned all this rubbish.

Finally my sister is mentioning a telephone call from a friend of mine that is causing her some concern. She does not actually say Marta's name or tell me what the call was about. I say in a careless way that many of my friends connected with my old occult interests are not altogether stable in their minds and that some of them resent my opinions. As an example I say that one young woman named Marta is even forming an irrational personal fixation on me, and that she is becoming very angry when I begin to see another woman not connected with my occult circles.

Then my sister is asking me what is the name of my lover and where does she work and what is her family like. To all this

I make up convincing lies. At the same time I mention in a casual way that I will soon be getting a new job with a large printing firm. Of course this is exactly what my sister has been longing to hear. She is delighted and congratulates me. Even Charles is shaking my hand and slapping me on the back because he thinks I will no longer need to live on the money Louisa is sending me each month.

On Sunday the three of us went out for a late breakfast. When we returned my sister is asking me what I weigh. She says I am losing a lot of weight and have I had a doctor to examine me because it is a common sign of cancer. I tell her I do not know my weight because the scale is broken. However she tells me it looks perfectly new and anyway she tried it this morning and it is working perfectly.

Much to my annoyance she makes me get on the scale. According to the machine I have lost twenty-seven kilos in the past three months. Fortunately Louisa has no way to know what my weight was three months ago. I tell her I am on a diet to try to get rid of the fat around my middle. She looks at me very strangely and says that I don't have any fat around my middle, that she is able to count all my ribs. At last I am growing so angry I cannot control myself and tell her to mind her own business.

Before they leave Louisa tells me she wishes to go over all the rooms in the house carefully because she is thinking of putting it up for sale. With the shortage of living space in the city she would get a very good price for it. This threat to sell the house she is making at least three or four times a year, whenever she is feeling angry with me. Of course there is nothing I can say. The house belongs to her. They go over all the rooms looking in the trunks and cupboards and spend almost an hour digging through the junk in the cellar. Then they go into the attic.

Just when I think everything will be well Louisa is remembering the little door that leads into the eave. She tries to move the bureau but it is much too heavy for her. Then Charles

comes to help her and I am certain my occult materials will be discovered and it will precipitate a loud and ugly scene. Surely the goddess watches over me. Charles who all the time is having trouble with his lower back strains himself and must at once return to the bedroom to lie down on the bed. Louisa is so concerned about his pain that she is completely forgetting about the little door until it is too late and time for them to leave.

Before she goes she takes me aside and is asking me very gently if I am well and if anything is troubling me. So concerned is her tone almost I am feeling guilty about the things I have thought about her. Just in time I realise that this is only another ploy to deceive me. With great brotherly affection I assure her that everything is well, that my health is perfect and that I am happier than I have been in many years. All these facts, incidentally, are quite true.

It is not likely that she will come again to visit before the end of the summer. This will give me several months at least of privacy in which to continue my work and form an even closer bond of love with Lilith. If my sister believes what I have said about Marta it is not likely Marta will be able to do any more mischief. I am hoping she really has burned her photograph of the goddess as she said she has done. Even if she makes another from the negative there is no proof she took the picture in my house.

June 18 (Monday)

In joyful celebration over my reunion with the goddess I decided this morning to make another sacrifice of my body upon the threshold of the house of cedar. Consequently I am using a razor to shave off entirely the hair upon my head and the rest of my body. This took several hours. First I am shaving my scalp, then my pubic hair in my groin and under my arms, then my chest and the hairs on my belly, then my legs and the tops of my arms, and finally I am removing my eyebrows and use scissors to cut out my eyelashes and the hairs growing from my ears and nose.

It will require some days for me to become accustomed to the strange face that stares back at me from the bathroom mirror. It is a face that seems almost to be made of white wax because the sun has never touched my scalp and I am naturally pale in the face. The oddest thing is not to have any eyebrows. Almost I imagine that I must be looking similar to the priests of ancient Egypt or Babylonia.

All the hair I am gathering up and laying as an offering of love at the feet of the goddess. Some of the pubic hair I burn on the brass plate over the flame of the lamp. It makes a harsh, dark scent that is stinking up the whole room so much I am forced to open the window. The act of sacrifice has made my heart once more peaceful in my chest. I feel that I am truly a hairless newborn infant dedicated to Lilith.

June 19 (Tuesday)

Last night Lilith revealed many marvellous secrets as she lay in my embrace in the darkness. These things are too sacred and also much too dangerous to be revealed to those who have not dedicated themselves into her service. However two matters she is allowing me to record in writing. The first is that Samael will incarnate in flesh upon the earth within the next seven decades. The second is that all who worship her shall enjoy the pleasures of lust after death without pause or ending.

As she instructed me to do, this afternoon I went to a place where they make tattoos, and had the image in the book which I saw in the depths of the silver bowl tattooed upon the top of my skull, so that the centre of the image is directly above the centre of my scalp and the four limbs are curving down the sides of my skull above my ears. The limbs of the cross are in blue ink and the four blind eyes in red. It was more painful than I thought it would be, but I am not minding this because I am dedicating my suffering with joy in my heart to Lilith.

June 20 (Wednesday)

Last night I am dreaming always of Lilith, and when I wake in my bed in the darkness still she is clearly before my sight and I can feel her caresses, so that I do not know when I am sleeping and when I am waking. Sometimes her face is that of a beautiful woman but often she is letting it dissolve into a pattern that is determined completely by her emotions and thoughts because she knows that my love is certain and I will never be repulsed by her features. Always now she is talking without ceasing so that her words are like my own thoughts.

I know that I ejaculated at least twice. Fortunately I was wearing my cloth and the semen did not make a mess of the sheets. I would use the semen I spend in dreams to make the white powder, only I believe it is not so potent or pure as semen released by the goddess while I am wholly conscious. All night my penis stood like a pillar of stone and today there is still a dull ache in its root that really is quite painful.

Each day I am consuming a grain of the white powder mixed with the oil. It is making me so light and so much filling me with magnetic vitality that I feel myself becoming more spirit than flesh. For this process to be fulfilled I must somehow obtain the red powder. There is surely some way to procure menstrual blood that has flowed from a woman during sexual congress with Samael. The thought is coming to my mind today that if I have sex with a woman while I am myself possessed by Samael any blood that is flowing forth from her vagina, whether menstrual blood or blood that is released by violence, will also carry the occult potencies to manufacture the red powder.

June 21 (Thursday)

Today is the summer solstice when the sun is nearest to the earth of any day of the year, and tonight is the night of mid summer when supernatural creatures become perceptible to the human senses. Moreover tomorrow is the night of the new

moon. Already her crescent is invisible. I feel this to be a time of exceptional potency and significance in my work. The barriers of my consciousness that prevent me from easily seeing and hearing Lilith and her children while awake are on this day stretched to the thinness of rice paper. The air around my head is thronged with spirits of all different shapes and dimensions. I hear their voices mingled like the distant roar of the ocean.

I have decided not to wear clothing while going about the house. There is no one being here to offend with my naked skin, and the clothing is acting as a barrier between me and the spirits, just as my hair was a barrier. I realise now that this is the reason Lilith instructed me to shave my scalp. My hair is growing back with surprising quickness. I will need to be shaving my entire body at least as often as every three days. This tedious task is necessary to obtain the most free communication with the spirits.

Today one of the daughters of Lilith said that she has her mother's permission to lie with me and will soon be coming into my bed. In form she is very slender and not much more than a metre in height with straight dark hair and oriental eyes. Also her teeth are sharp but this defect is not visible except when she is licking her lips. Otherwise she is completely beautiful.

June 22 (Friday)

Tonight I am suffering greatly from pain in my left hand but my heart is at peace. As I have already indicated, on the night of the new moon an offering of burned pork is given to Lilith in place of the usual offering of sweet fruit. The extreme astrological significance of this solstice period coupled with my recent intimate communion with the goddess was making me reluctant to offer only the usual offering. My heart ached for some special offering of my body. Again I thought of giving her my sexual organs but was fearful of taking so bold and irrevocable step. I am not afraid of death by this act but only of losing the ability

to make love with Lilith. At last when I am half mad with indecision and confusion over what to do clearly into my mind is coming the answer.

Taking up the silver knife I firmly and without any fear or hesitation cut off the last joint from the small finger of my left hand. There is much blood and with this I am anointing all my naked body. After I bind up my wound with the cloth I have made ready for this purpose I am cooking the bit of my flesh upon the disk of brass over the flame of the oil lamp. Part of this flesh I myself eat, and the rest along with the bone and fingernail I let sizzle and smoke upon the brass so that the fumes rise up around the smiling face of my beloved goddess.

Then she is coming to me with greater insistence and passion than she has ever before shown and almost is ripping the semen from my testicles, but the pain of this is submerged in the throbbing ache from my finger. So great is this pain that it makes a red haze like a curtain in front of my sight. Even so I was able to collect the semen for making into more of the white powder.

When I went into the bathroom to wash the dried blood from my skin I am passing the mirror, and it is no longer my body that I see reflected there but a creature from another world. Except for this poor vessel of flesh I am entirely composed of spiritual elements. No longer have I any sense of being human. Human interests are not my interests nor are human passions my passions. I have ascended to a higher level of being. I walk with the gods and angels upon the air and my voice has become as thunder. My words are all prophecies.

After thinking about it I have decided not to continue making regular entries each day into this record. All that is necessary to know in order to attain contact with Lilith has already been written. Regarding the higher mysteries, unfortunately I am not permitted to reveal them. However anyone who is coming so far as I have progressed will easily be able to learn these matters from the goddess herself.

You fearless researchers who follow after me in my footprints will find the way if you are truly desiring it with your entire passion. I will tell you something that is true. Only one night spent lying in the arms of Lilith has greater pleasures and deeper happiness than an entire lifetime of common love. What is love with a woman except to be grunting and rolling in excrements like pigs? Spiritual love is love cleansed of all pettiness and dirt. During union with the goddess your soul will be elevated out of your flesh and you will learn that you yourself are a god. This knowledge is worth any sacrifice.

Note

The entries in Steiger's Journal following that given for June 22, 1990 are undated. There are thirty-three of them comprising in total a text of approximately seven thousand words. Many are incoherent. The rest consist for the most part of random thoughts on the invocation of spirits and the possible historical origins of Liber Lilith. *I have incorporated a large portion of Steiger's speculations about the manuscript in my Introduction.*

There is one brief passage toward the end of the Journal that shows Steiger was not so completely under the thrall of Lilith as his dated entries suggest. I will reproduce it here:

If all men are truly gods under the skin, what then is happening to a man who worships a goddess? How can a worshipper adore his equal unless he is debasing himself into something that is lower than the thing he worships? Even the social action of bowing to a superior shows this to be true. But what happens

to a heavenly soul that by its own free will is casting itself down into the dust? Is it possible that this is the true story of Lucifer – that he was cast out of heaven and into eternal darkness not because he defied God but because he worshipped Him? If this is true then I have made a greater sacrifice than most men would be daring even to contemplate. Yet I have no regrets because I know that she loves me.

Part Three

Liber Lilith:
Background and Analysis

I
Gnosticism

Gnosticism was a religious movement that flourished in the region of the eastern Mediterranean in the first few centuries following the time of Christ. The name comes from *gnosis*, a Greek word meaning wisdom. Attainment of gnosis was considered necessary by members of the movement in order to achieve elevation of the soul into heaven after death. The wisdom they pursued was not the analytical speculation of Greek philosophy but was an ecstatic revelation of spiritual truth. The various Gnostic cults claimed to hold the exclusive keys to this revelation in their symbols, rites and magical names of power.

The first use of the word *gnosis* in this technical sense occurs in *I Timothy 6:20*, where the apostle Paul cautions Timothy to avoid "oppositions of science falsely so called". 'Science' is the word the King James Bible translators have substituted for the Greek 'gnosis'. Gnosticism did not gain wide prominence until early in the second century, but there is every reason to believe that it existed at a considerably earlier date and that its essential beliefs predate Christianity.

The Gnostic universe is a duality of good and evil, light and darkness. The supreme deity is without qualities except perhaps

an essential goodness and is remote from the world of matter. Emanating from him/her is a heavenly mother goddess who is the active creating deity. She has various names. Among the Barbelognostics she is called Barbelo. The Simoniani called her Helena. She is descended from the Great Mother goddess of Asia who is known under various names in different cultures, among them Ishtar, Astarte, Atargatis and Cybele.

So closely connected with the Great Mother as to be at times indistinguishable from her is Sophia, the heavenly virgin or light-maiden. If a distinction can be drawn it is that Barbelo is elevated and exalted whereas Sophia is near the bottom level of the successive layers of heaven, called aeons after the deities who define them, even as the successive levels of the lower realm are called archons after the demonic powers by which they are defined. In practice the heavenly mother and the light-maiden are two aspects of the same divine feminine principle.

Sophia presumptuously loves the great god and falls or descends from heaven to give birth to the seven powers called archons. Often these powers are said to have a leader, the chief archon Yaldabaoth, who is the same as the creator god Yahweh of the Hebrew Bible. He is also called Samael, the Hebrew equivalent of the Christian Satan. The archons are either a mixture of good and evil, or in some sects wholly evil.

Another Gnostic figure is the Primal Man or Heavenly Adam who comes into being before the creation of the world, and who voluntarily descends into matter as a warrior to combat the forces of darkness. Human souls are members of this divine body or portions of his light. After his victory over evil they will be set free from the bonds of matter and arise with him to heaven. The myth of this Primal Man is more important in early Gnostic sects such as that of the Ophites.

Earthly man is created by the archons, who are often called angels, from a pattern of heavenly man which has been revealed to them. Only after his creation is this first man of clay infused with a divine spark by the chief archon,

Yaldabaoth. In the myth of the Ophites Adam gives thanks to the Supreme Being for his life. The jealous chief archon casts a veil of forgetfulness over his eyes and creates Eve to be the instrument of his destruction. The Mother of Heaven then sends the serpent to teach Adam and Eve to eat of the Tree of Knowledge against the order of Yaldabaoth and thereby liberate themselves from his despotism. In rage he casts them out of Paradise.

The seven archons are the seven planets of ancient astrology which rule over the Earth. They ultimately derive from the religion of the Babylonians, who worshipped the planets as deities. The strong dualism of a supreme deity of light and a contesting supreme power of darkness in Gnosticism probably descends from the Persian dualism of the good god Ahura Mazda and the god of evil Angra Mainyu. The duality in Greek philosophy between spirit and matter undoubtedly also played a part in the evolution of the Gnostic ideas, but the Persian duality would seem to have had a greater influence.

It is a gross error to view Gnosticism as merely a Christian heresy. Christianity owes much more to Gnosticism than Gnosticism owes to Christianity. The Christian sacraments were introduced into the early Church through the Gnostics who also gave to Christians their strong belief in the salvation of the soul through religion. Indeed the myth of Christ, which exists apart from the historical life of Jesus, is in many respects a Gnostic myth. That Christ existed in heaven before the creation of the world, that he descended into flesh through an immaculate virgin, that his victory over evil is shared by those men and women who have true knowledge of him all these are Gnostic ideas.

Two key differences between these faiths are responsible for the victory of Christianity over Gnosticism in the fourth century.

Gnosticism was an elitist religion whereas Christianity was open to everyone. The greater mass of humanity was viewed by Gnostics to be mired in ignorance with no hope of salvation

whereas they saw themselves as enlightened and lifted above the defilement of the flesh through their cult initiation and personal experience of *gnosis*. Not everyone was innately suited to receive this revelation of the spirit. By contrast Christianity embraced everyone, wealthy and poor, intellectual and fool alike, regardless of social status or cultural background.

The second factor that led to the downfall of Gnosticism was the lack of any strong central authority to regularize its doctrines and provide an administrative social structure for its churches and rites. Gnosticism was divided into a multitude of small cults with charismatic leaders who supplied their own secret revelations. Often the beliefs of these splinter groups conflicted. With no single historical tradition to act as a stabilizing influence the result was chaos.

Gnostics relied heavily on rites, formulae, initiations and consecrations. They conducted baptisms by fire, by water, by spirit, and for protection from demons. In some systems, notably that of the Ophites, the worship of serpents was prominent. The overt reason for worshipping serpents was gratitude for their part in conveying knowledge to mankind. When Eve received the apple of the Tree of Knowledge from the serpent in Paradise and bit into it, hers was the first experience of spiritual revelation which came to be called *gnosis*. Eve conveyed this *gnosis* to Adam. Each Gnostic sought the same revelation of truth that had been given to Adam through the apple.

The correct understanding and use of occult symbols, names of power and other magical elements was required by the soul in its ascent through the successive levels of the universe if it was to attain the realm of light, or heaven. It was also necessary for a believer to live a life as much as possible elevated above the obscuring density of matter. This caused most Gnostic sects to be ascetic and scholarly in their practices. The Gnostic tried to live a life of spirit separated from the earth.

In striking contrast to this ascetic life a minority of Gnostic sects encouraged prostitution and gave free license to their

believers to indulge in every imaginable sexual vice. The explanation was that recourse to prostitutes prevented the birth of children. It was considered evil to bring children into the sinfulness and wickedness of the flesh.

This sexual indulgence is reflected in one version of the myth of Sophia the heavenly virgin, who prostitutes herself to the archons in order to excite their lust and thereby take back the fire of heaven which they have unlawfully stolen. Similarly, Simon Magus, the leader of the Simoniani Gnostics, is said to have found Helena, who is equivalent to Sophia and a lower reflection of the Mother of Heaven, in a brothel in Tyre. It is likely that Helena is no more than a mythic figure. The Syrian Astarte, one of the deities closely connected to the Great Mother of the Gnostics who is both virgin and whore, was said in legend to have spent ten years in Tyre in a brothel.

These myths of a holy virgin who voluntarily defiles herself in the sins of the flesh parallel the equivalent myth of the Primal Man who willingly takes on the torments of matter in order to combat the forces of evil. Only in the act of lust itself can the active temptations and harmful influences of lust be confronted and vanquished. The Gnostic who indulges in lust in order to triumph over its influence, and the Gnostic who seeks to renounce all earthly cares and temptations through asceticism, are at root striving to attain the same goal: elevation of the spirit from the prison of the flesh.

It would seem inconceivable that there could ever be such a thing as Jewish Gnosticism in view of the malicious identification of the Hebrew creator god with the chief archon, Yaldabaoth. In effect Gnostics are calling the god of the Jews the Devil. Yet many early Gnostic sects were composed of Jewish members. Gershom Scholem writes that the Ophites "were basically Jewish rather than Christian" (*Kabbalah*, Keter Publishing, Jerusalem, 1974, p. 12). He further states that the early mystical doctrines of the rabbis may be termed Jewish and rabbinic Gnosticism.

The Kabbalah had its origins in this Jewish Gnosticism of the third and fourth centuries. The Kabbalistic doctrine of emanations comes from the Gnostics who used it to explain how evil could exist in the universe. The Gnostics postulated a series of successive worlds, each one darker and more gross than the former, through which the light of the supreme deity was progressively made thinner and weaker. In the Kabbalah this became the ten spheres of the Sephiroth which are repli- 255
cated in the four worlds of Atziluth (Archetypal World), Briah (Creative World), Yetzirah (Formative World) and Assiah (Material World).

Also Gnostic is the concept in the Kabbalah of Adam Kadmon, the heavenly Adam or Primal Man who is the image of the Invisible God. According to the *Zohar* the entire universe was created by him and also exists within his vast body. As in Gnostic doctrine, the earthly Adam is only a limited and imperfect copy of this heavenly Adam. The higher is the macrocosm and the lower the microcosm.

Scholem asserts that descriptions of the Throne of the Chariot of God based upon the first chapter in *Ezekiel*, which form one of the earliest types of Kabbalistic literature under the name *ma'aseh merkabah*, are Jewish esoteric parallels with the Gnostic revelations concerning the realm of the aeons of light. Also, the complex angelology of the Kabbalah finds its correspondence in the detailed classes of angels and demons assigned by Gnostics to the parts of the human body, the emotions, the elements, the planets, and so on.

In the Kabbalah there exist many names of God and the angels which possess occult power, and one supreme name that rules over all the others, the Tetragrammaton (IHVH). In Gnosticism there are also many names which must be used to achieve specific magical ends such as divination or protection from sickness, and often there is one supreme name that supersedes all the others. In one tradition the ultimate name is *Caulacau*, for example.

However, the true occult names of God appear to consist of a series of extended vowel sounds that were vocalized as long wailing cries which took the voice through the spectrum of the vowels. The exact pronunciation of the vowel strings cannot be known with certainty. Perhaps they were closely guarded occult secrets of the Gnostic sects, even as the true occult pronunciation of the Hebrew IHVH is one of the most sacred mysteries of Jewish occultism.

Both Gnostics and Kabbalists believed that they were elevated above the squalid mass of humanity by an occult initiation and a received secret wisdom that cannot be intellectually disputed. Both sought a personal revelation of the divine spirit. Both movements followed the inspired teachings of charismatic leaders who defined their own sects. Both were largely made up of extreme ascetics who shunned and denounced luxury and sensuality.

Gershom Scholem writes that from the beginning of its development "the Kabbalah embraced an esotericism closely akin to the spirit of Gnosticism, one which was not restricted to instruction in the mystical path but also included ideas on cosmology, angelology, and magic." This was the Kabbalah *ma'aseh* or practical Kabbalah, which achieved its maturity much earlier than the Kabbalah *iyyunit* or speculative Kabbalah. Those who devoted themselves to the practical Kabbalah were foremost in seeking an effective system of magic and were only secondarily concerned with recondite theological speculations. With this in mind it becomes more understandable how a Jewish magician might accept the effective magical methods of Gnosticism and turn a blind eye to its heretical teachings.

II

Lilith

The folklore of Lilith has its origin in Babylonian demonology, and perhaps even in the more ancient demon myths of Sumer, where malefic spirits are divided into two sexes, male demons called *Lilu* and female demons called *Lilitu*. Among the *Lilitu* are assigned various roles. The *Ardat-Lilith* preys on men. The demon *Lamashtu* endangers women in the act of giving birth, and also threatens newborn infants. Against the power of this latter spirit incantations have been found written in Assyrian. A winged female demon who strangles children is described in a Hebrew inscription dating from the 8th century BC that was unearthed in northern Syria. It is conjectured to read: "To her who flies in rooms of darkness -- pass quickly, quickly, Lilith."

There is only a single reference to Lilith in the Old Testament. It occurs in *Isaiah 34:14*, which in the Knox translation of the bible reads: "Devils and monstrous forms shall haunt it, satyr call out to satyr; there the vampire lies down and finds rest." In the King James version this is translated "the screech owl also shall rest there, and find for herself a place of rest," a not unreasonable translation because in Greek and Roman folklore the screech owl was believed to feed on the blood of children as they lay sleeping in their beds.

The Lilith of the Babylonian *Talmud*, composed in Babylon by Jewish writers of the 3rd century, is described as a female demon with the face of a woman, long hair and wings who comes to seize men who sleep alone. In the *Testament of Solomon*, a Greek grimoire dating from the 3rd century, a female demon called Obizoth is mentioned who has ten thousand names and who moves through the night to visit women in labour and wait for the opportunity to strangle their newborn babies.

The Jewish *Midrash* literature contains the story that during the time Adam turned away from sexual relations with Eve, a Lilith named Piznai came to his bed and bore from this sexual union male and female demons. Her offspring filled up the whole world. In the *Alphabet of Ben Sira* (11th century) the Lilith is the first wife of Adam who was created out of the earth at the same time as the creation of Adam.

Lilith did not receive her full development until the literature of the Kabbalah. Here she has two main roles which have carried down from Babylonian times, the seducer of men and the strangler of children. In later Kabbalistic texts the first role is sometimes given to the demon Naamah, who was the daughter born to Lamech and his demon wife, Zillah. Naamah is merely the younger version of Lilith, while old Lilith is given the place of a grandmother or nanny who has charge over children.

A further subdivision of Lilith appears in the *Zohar* of Moses de Leon (1270-1300) where she is numbered among the four mothers of demons. The other three are Naamah, Agrat and Mahalath. Lilith, also called the Northerner on the authority of *Jeremiah 1:14*, rules Rome (North), Naamah rules Damascus (East), Mahalath rules Egypt (South), and Agrat rules Salamanca (West). Sometimes the demon Rahab is substituted for Mahalath.

The hosts of demons under the rule of these queens go out across the face of the world to work mischief. At certain times they gather together on a mountain where they have sexual

relations with Samael, the Jewish Satan. This calls to mind the European folktale of the great witches' sabbat that was convened on Walpurgis night (April 30) atop the Blocksburg in the Hartz Mountains of Germany. Other lesser sabbats of witches were also said to occur on high places.

The legend of Lilith evolved in Kabbalistic literature in a fitful and confused manner, each writer adding a bit here and a bit there, so that there exists no single authoritative version. She is said to have been sawed off from the side of Adam while he lay asleep (*Zohar*) or created as an androgynous being that was half Samael and half Lilith (*Moses ben Solomon*, c. 1300), or to have emanated from the flame of the sword that guards the entrance to Eden (*Zohar*), or to have been made from the "scum of the earth" in the same way Adam was created (*Yalqut R'uveni*, published 1681).

It is in the Kabbalah that Lilith is elevated from a night-flying succubus vampire to the rank of Queen Consort to Samael and mother of all demons. In the *Midrash Konen* (11th century) Samael is merely one of the three princes of Gehenna, but in the Hebrew *Book Of Enoch* (3rd century) he is said to be "greater than all the princes of kingdoms who are in the heights." He is known as the Prince of Accusers and the Evil Inclination and the Shadow of Death, and is the Serpent who seduced Eve, but in the Kabbalah this seduction is sexual.

A parallel comparison is made between the demonic lovers Samael and Lilith, and the human lovers Adam and Eve. Samael resembles the form of Adam and Lilith resembles the form of Eve. Both pairs were created androgynously according to this late evolution of the mythology, and split into opposite sexes by God. In effect Samael is Adam's evil shadow, as Lilith is the evil double of Eve. This is why, in the Jewish charms against Lilith composed to protect very young infants and women during childbirth, the four names occur together.

In the *Valley Of the King* (published 1648), a late text of the Kabbalah, it is Lilith herself who seduces Eve and lies with her

before Adam: "And the Serpent, the Woman of Harlotry, incited and seduced Eve through the husks of Light which in itself is holiness." This agrees with *Liber Lilith*, which portrays Lilith as the Serpent who offers the forbidden apple to Eve and which often refers to Lilith and Samael as if they are interchangeable.

The figure of a blind dragon or sea monster who enables the "adhesion and coupling" of Samael and Lilith appears only in the later literature of the Kabbalah, although it may be considerably older – Kabbalistic writers often drew on the authority of ancient texts, many of which have been lost. The dragon is mention by Moses Cordovero in his *Orchard Of Pomegranates* (Cracow, 1592) and also in the *Valley Of the King* of Naftali Herz Bacharach (Amsterdam, 1648). It seems to have originated from speculation on the meaning of *Isaiah 27:1*. Bacharach says that the blindness of the dragon signifies that it is coloured – in other words, spiritual rather than material. He further states that it was castrated to prevent its eggs from hatching vipers that would destroy the world.

There seems to be no extant text in which Lilith is the creatrix of Adam, and thus the mother not only of demons but of the human race as well. In Gnostic writings it is Samael who shapes Adam. This usurping of the creative function by Lilith is perhaps the most startling and original single detail in *Liber Lilith*. By this act Lilith steals centre stage away from her consort. She becomes the author of the human drama, manipulating Samael to cause him to animate with his breath what she has made for her own purposes.

In Jewish folklore Lilith is sometimes identified with the Queen of Sheba who asked Solomon riddles to test his wisdom. Joseph Angelino set forth the belief in his book *Lieuni Lu Sappir* (1325-7) that these riddles were really the words of seduction – magical words of power – spoken by Lilith to Adam. In English folk stories Lilith appears as the Devil's Dame – she is the concubine of Satan, and in German tales as Satan's grandmother, a distant echo of Lilith the Ancient.

III

Structure of the Grimoire

The Latin manuscript of 1563 that is at present the only known surviving version of *Liber Lilith* is a composite of three primary elements which, through multiple copying by different hands, have become fused into a single work. By closely analyzing the underlying style and content of the manuscript it is possible to distinguish its parts. In this task I have been greatly aided by Steiger's notes.

The first, and in my opinion the most ancient, section extends from Chapters II through VII. This gives every appearance of being the nucleus of a genuine Gnostic book of creation. At the very least it shows unmistakable signs of having been closely based upon Gnostic texts. Many of the key tenets of Gnostic doctrines are present, notably the postulation of a supreme deity composed of radiance or spiritual essence that is sexless or androgynous and somewhat removed from the affairs of the universe, and also the arising out of this supreme deity of a creative female principle and the subsequent creation by this secondary principle of the chief archon, Yaldabaoth, who in the manuscript is called Altabaoth or Samael, the actual maker and lord of the first earthly man, Adam.

Also belonging to this original Gnostic source or sources is the first part of Chapter XI which concerns the names of spirits.

The spirits of the planets, elements, passions and parts of the human body are all of Gnostic origin. The latter part of the chapter appears to have been influenced by the apocryphal *Book of Enoch*. The names of the angels who lusted after the daughters of mankind and taught various arts are drawn from this source, or some earlier unknown text of angel lore that was the basis for *Enoch*.

A textual detail that proves the integration of Chapters II through VII, and their separation from the rest of the work is the lack in these chapters of opening sentences that serve the same function as titles and indicate to the reader the topic of the rest of the chapter. All other chapters with the exception of the first have these title sentences. By contrast the six chapters telling the Gnostic story of creation flow so seamlessly into each other that chapter divisions are almost superfluous.

The second section of the work is the magical grimoire proper that deals with practical aspects of invoking spirits, divination, necromancy, occult names with magical potencies, occult images, and so on. This runs from Chapter IX to the end of the work. The names and descriptions of Lilith that appear in Chapters IX and X are either drawn from Hebrew occult literature or have as their source an older verbal tradition in Jewish folk tales passed down from generation to generation, which were themselves the foundation for the wondrous and magical stories recorded in the literature of the Talmud, Midrash and Kabbalah.

There is a strong element of syncretism in the description of Lilith. Several of her forms have obviously been inspired by monsters in Greek mythology. In the early centuries of the present era Greek legends were a common intellectual currency of the Mediterranean. The woman with vipers in place of hair who freezes her victims with terror and turns their hearts to stone is an echo of the Medusa myth, while the bird of prey with the head and breasts of a woman, who shrieks in the desert and pursues travellers, is a version of the harpy.

Even more diverse influences may be suspected. The woman who is a sea monster below the navel sounds very similar to the god Dagon, which the Philistines adopted from the Canaanites. But she may simply have been inspired by the mermaid legends. Lilith the Destroyer who comes as a black giant covered with eyes and brandishing a sword is reminiscent of a Tibetan demon.

There exists a 16th century depiction of a Panchararaksha goddess in Tayul Monastery in the Lahaul Valley of the Himalayas in which the goddess is depicted rising from the churning waters of chaos. The lower part of her body is a serpentine monster of the sea while the upper part is female with muscular, masculine proportions and a very dark skin covered all over with eyes. She has a fierce glare and curving fangs visible in her snarling mouth. In her right hand she holds a writhing viper and in her left a war bow. This Himalayan goddess appears to be a combination of two of the forms of Lilith.

It may seem far-fetched even to suggest a connection between the theological figures of the Himalayan region and a Gnostic work that was probably composed in Alexandria in the early centuries of the Christian era, were it not for the fact that one of the Nag Hammadi gnostic texts, which bears the title *The Thunder, Perfect Mind*, is clearly of Eastern origin. Some form of limited intellectual trade between northern India and the Middle East at this early period is not beyond the bounds of possibility.

The third section is made up of poetic passages that have been interpolated into the body of the text and have no causal connection with the rest of the work. It is comprised of Chapter VIII, the *Song of Lilith*, which bears some superficial resemblance to the *Song of Songs* of Solomon, along with that part of Chapter III described in the text as the "psalm of the beauty of Lilith" and the brief description of Lilith that is given near the opening of the first chapter. Other bits such as the prayer to Lilith in Chapter XV, the dramatic dialogue between Lilith and

Lamech in Chapter I and the dramatic curse that closes the work may also belong to this section, but in these latter instances the integration of the poetic passages is more graceful and their later interpolation thus more difficult to demonstrate.

The fourth element in the manuscript does not deserve to be called a separate section. It consists of the brief interjections by the early copyist, Solon the monk of Alexandria, which appear only following the curse at the close of the work. Who this Solon was it would be impossible to determine without more information. His name suggests that he was Greek.

Christianity flourished at Alexandria in the early centuries of the present era alongside other pagan cults and religions which included Gnosticism prominently among them. Many men and women converted to Christianity from paganism and some later renounced Christ and converted back to the creed of their birth. It was not unusual for Christian monks to be completely schooled in the rites and beliefs of the Mystery religions having been initiated into these cults as children, and even to possess strong intellectual sympathy for these beliefs. Presumably Solon was one of these converted but not entirely convinced pagans.

Solon writes that he copied the teachings of Lilith "for the consolation of my solitude." At this early period in the history of the Church, celibacy was not strictly enforced but hermitism and asceticism were in vogue, and it is possible that Solon was one of the many solitary monks living in isolation in the wilds of the desert under extremely harsh conditions. To such a monk the visits of Lilith would be, to say the least, consoling. His reference to the Holy Mother may be intended for Lilith rather than the Virgin Mary.

To determine with certainty the different authors of the parts of a manuscript such as *Liber Lilith* is virtually impossible when restricted to only the translation of a late copyist. Each translator, each copyist, tends to merge the parts and smooth over irregularities in the text. Even my own translation could

upon the Latin version and Steiger's incomplete English version, has impressed my personal literary style on the work. As regrettable as this is from a scholarly perspective, it is unavoidable.

IV
Analysis of *Liber Lilith*

I

Lilith is called here the Queen of Harlots because she promote
lust outside the bounds of lawful marriage and for purpose
other than the engendering of children. To pious Jews this wa
a great sin. The sanctity of the family was of paramount impor
tance. For this reason the knowledge (*gnosis*) she brings to
Lamech is characterized as forbidden.

Lamech is a natural recipient of her confidence because in
rabbinical lore he is the murderer of Cain, and by this act of
patricide completed the cycle of the curse that was laid upon
the head of Cain by God for the murder of his brother Abel
Lilith says that the seed of Cain is given to her to the seventh
generation, which consists of the children born to Lamech and
is the last generation to be born during the life of Cain.

The direction by Lilith that Lamech should record her
words on leaves of papyrus is regrettably of very little use in
fixing either the period in time or place of origin of this part of
the manuscript. Papyrus manufacture was mostly confined to
Egypt but extended over a vast span of centuries, from around
3500 BC down to at least the 10th century. Moreover it was
used throughout Europe and Asia as the preferred writing
material, existing alongside the less desirable vellum.

Lilith's instruction that the book be buried in clay vessels is not surprising in view of its demonic contents. This was a common method used in the Middle East to preserve valuable writings from destruction. It was in fact used for keeping the Gnostic documents of Nag Hammadi safe for over a dozen centuries, and similar methods were employed to preserve the Dead Sea scrolls.

II

The concept of a Supreme Deity who is unknowable and without qualities is found in the Hermetic writings as well as Gnostic texts. It also appears in the higher speculations of the Jewish Kabbalah. Here the nature of this inconceivable god is suggested through the use of paradoxes. If the god is neither one thing nor its opposite then it must be the nothingness that is left when these extremes are brought together and cancel each other out of being.

From the reflection of the Supreme Deity comes forth the Heavenly Mother Barbelon (Barbelo). The use of this name suggests that the work belongs to or is descended from the literature of the Barbelognostics whose sect is described by Irenaeus and other Church fathers. However in later Gnostic texts such as the *Pistis Sophia* there is a great deal of cross-fertilization of ideas and pure Gnostic systems are not to be encountered.

Barbelon is the active creative principle of the Supreme Deity that allows him/her to engender Autogene (Autogenes) his son, who is identified with Mashia (the Jewish Messiah) in what is perhaps a later interjection, even as Barbelon is said to be the Shekhina, the nurturing spouse of God the Father in later Kabbalistic myth. She is also called the Heavenly Adam became he exists in potential within her all-encompassing womb.

From this trinity is created the Primal Man who is called Geradamas (Pigeradamas) and is the prototype of the universe.

The wording of the text is not clear but it appears that Barbelon is excluded from an active part in this creation, which may explain why she is jealous of his beauty. In an act of rebellion she takes a portion of the light of the Father without his consent and brings forth the first archon Altabaoth (Yaldabaoth), who is imperfect because the consent of the Father was not given. In a sense Barbelon is here foreshadowing the part of Lilith who comes to men when they are asleep and steals away their seed without their consent.

Altabaoth, also called Samael, is said to issue forth as a writhing mass to indicate that he is a child of chaos. He becomes a serpent with a lion's head, which is a common image for Yaldabaoth (see Eliphas Levi, *Transcendental Magic*, Weiser, New York, p. 338). His throne within a radiant cloud is the same as the throne of the Hebrew creator god Yahweh.

III

In a parallel process that apes the creation of Barbelon by the Supreme Deity, Samael brings forth Lilith as his consort. She is said to transform into a serpent to mate with the serpent Samael, perhaps to indicate that they are two aspects of a single being. Because Samael is imperfect, Lilith is also imperfect. Where their sexual parts unite is engendered yet a third serpent, the enigmatic red dragon or sea monster that is blind.

Mention of this curious but compelling beast occurs in the *Orchard Of Pomegranates* of the Kabbalist Moses Cordovero which was published in Cracow in 1592. Moses also describes the dragon as blind and states that it is a necessary element in the sexual union of Samael and Lilith. He adds the interesting detail that had the dragon been created whole it would have annihilated the entire world in a single minute.

Although it is impossible to demonstrate a link, I tend to

believe along with Steiger that the blind dragon which arises out of a sexual vortex and shapes itself into three and one half coils is the fiery serpent of *kundalini* yoga, which arises from the awakened sexual energy of the body and ascends up the spine to the crown of the head, in the process gifting its possessor with various magical powers.

From the endless fecundity of this dragon, Samael in union with Lilith is able to create the other archons and lesser angels of the lower regions, which presumably sprang into existence along with them. It is noteworthy that the seven archons of the planetary spheres, called here kings, exist apart from Samael. In later Gnostic literature these seven powers gradually declined in significance until at last they were eliminated from the Gnostic cosmology entirely. Also created at this time were five kings, which stand for the four elements plus the quintessence, and twelve authorities, which almost certainly are intended for the twelve houses of the Zodiac.

It is emphasized in the text that Samael created these angelic beings with his fiery heat, not with the light of spirit that lay in potential existence hidden within him, to show that they also were imperfect and incomplete. Samael does not recognize this imperfection because he is able to see nothing beyond the obscuring cloud cast around his throne by his mother Barbelon. Consequently he believes himself to be God, and says as much in almost the same words that appear in *Isaiah 44:8*.

IV

In shame over her sin Barbelon does not return to the aeons but wanders through the darkness. Her weeping discomforts all of heaven. There is an echo here of the Greek myth of Demeter who wandered the earth searching for her daughter

Persephone, who had been abducted by Hades the god of the Underworld so that he could possess her sexually against her will. As long as Demeter was absent from her proper place no vegetation grew. This myth of Demeter figured prominently in the Eleusinian Mysteries, so the resemblance is surely not accidental. In this Gnostic version the place of Persephone is taken by the divine spark held captive within Samael.

Through the mercy of the invisible Spirit the glory of Barbelon is restored and she is elevated to the highest heaven by her consort Autogene. Then the Father sends the angel of light Armozel to castrate the blind dragon so that Samael cannot use its power to destroy. It is perhaps indicative of the importance of the dragon that the highest angel of the aeons is sent to accomplish this task.

No longer able to copulate due to the mutilation of the dragon, Samael and Lilith wander apart. Lilith goes into the high mountains and sees in the sky an image of heavenly Adam which the supreme god has deliberately revealed to her. At once she is moved with desire to lie with this image, because it is perfect and therefore more beautiful than anything she has ever before seen. She fashions a replica from material things, an action parallel to that of Barbelon when she made Altabaoth in imitation of the heavenly Adam.

Since Lilith is twice removed from the perfection of Barbelon she does not possess the power to animate the earthly Adam. It is necessary that she be guided by the aeons to deceive Samael into releasing his divine spark into Adam. The purpose is that eventually this spark, diversified into all the souls of mankind, can be made to ascend once again to heaven and be restored to the perfect Light.

The animation of Adam by Samael has a sexual connotation. Adam is given life by means of a kiss. In stretching his body out across the body of inert matter, Samael is in effect making it into his magical reflection. The breath is considered to be the essence of life in many systems of esoteric thought. It is not

stated but we may assume that Samael was aided by the aeons in releasing his divine spark into Adam, since he was not able to convey it independently to Lilith or any of his other creations. Indeed after the dimming of his fire, which occurred during his making of Lilith, Samael was no longer able to create without sexual union.

The superior beauty of earthly Adam was as obvious to Samael as the beauty of heavenly Adam had been to Lilith. The moment he recognized it he knew he had been deceived, and that moreover there existed an entity wiser and more powerful than himself. His outburst is that of a petulant child that has been contradicted. He loudly denies the very thing he knows to be true, calling himself a "jealous god" Again this is an indication that Samael and Yahweh are the same, since the god of Moses also declares himself to be jealous (*Exodus 20:5*), yet unrivalled. The angels quite reasonably ask each other what Samael has to be so jealous about, the same question the Jewish Gnostics undoubtedly asked in private about Yahweh.

V

The Gnostic account of the creation of woman, and the expulsion of Adam and Eve from Paradise, should not be looked upon as a mockery of the story in *Genesis* from verse 2:8 to verse 3:24 but more as a didactic recension. They believed the biblical version to be a malicious distortion and their own revision merely a restoration of the truth. There are many fascinating differences between the Gnostic account of the Fall and that of the Hebrews. The role of Lilith as the actual instrument of *gnosis* appears to be unique to this manuscript.

Paradise is here created not as a sheltered playground but as a disguised prison. It is made by the archons and angels rather than by Samael himself. Samael is determined to keep

Adam securely under his control until he can steal back from the first man that divine spark he inadvertently gave to him through his vanity and ignorance. The Tree of Life is prohibited but not concealed so that Adam may be tempted to sin by breaking his oath to Samael not to eat of it, whereas the Tree of Knowledge is carefully hidden because it is the key to intellectual freedom. The luxury and abundance of Paradise is designed only to lull Adam into complacency and cause him not to question his own nature or that of the lord he worships.

Samael creates Eve from the substance of Adam so that he can have sexual connection with her and in this act utilize the power of the divine spark that extends itself into her from Adam. Apparently he attempted a kind of spiritual rape on Adam himself while Adam lay in an enchanted sleep, but was unable to steal back the portion of the perfect radiance within him. As it says in the manuscript, "The spark was not a thing that could be captured or held apart."

Lilith is jealous of both the divine beauty of Eve and the interest paid to her by Samael. She lures Eve to the Tree of Knowledge so that the sin of eating from it will fall first on the head of the woman and not upon her adored Adam. The screech owl is a familiar animal of Lilith the Night Hag of later Jewish folklore, and indeed fills much the same mythic function in the legends of the ancient Greeks, who believed that owls flew in through open windows at night and feasted on the blood of children.

She changes into the serpent of wisdom and becomes the actual instrument of Eve's experience of *gnosis*. By eating of the apple Eve is reborn into her true estate and recognizes her innate divinity. In turn she passes this *gnosis* on to Adam. It is fascinating that in this unique Gnostic account Lilith receives no prompting from the aeons. She acts out of jealousy.

As soon as Samael learns what has transpired he knows that deception is ended. No longer can he strut through Paradise and play the part of a supreme benign lord whose only concern

is the well-being of his poor created creatures. In a burst of irrational frustration he curses both Adam and Eve and drives them out of the garden forever.

VI

As soon as Eve is outside the gates of Paradise the chief archon flies after her and rapes her, seeking both to sire a son and also to defile the light within her since he cannot possess it for himself. Watching all this from heaven the Father sends the angel Armozel to snatch the light out of Eve just in time. The violence of this rape causes Eve to bleed and this is said to be the first menstrual discharge.

Because the divine light has gone out of Eve it becomes impossible for Adam to love her as his equal. Eve experiences for the first time sexual desire and is able to arouse the lust of Adam, who lies with her as he would lie with a prostitute. The mingled seed of Samael and that of Adam that is spent in this unlawful and loveless union produces the murderer Cain. After him was born Abel from the seed of Adam alone; but since Adam was still lying with Eve in her blood and Eve no longer possessed the spark of divine light, even Abel was cursed, only not so darkly as his older brother.

Both Cain and Abel give offerings to Samael, who they naturally regard as their God. Samael looks with favour upon Abel but turns his back upon Cain. It is interesting to consider why this is so. In the manuscript the stated reason is that Cain's offerings are given in arrogance whereas Abel's offerings are humbly given. However it may be conjectured that Samael rejects Cain because Cain is his own son and therefore less beautiful than the son of Adam.

When Cain kills Abel in a fit of jealous rage he is cursed by his father Samael. He flees to the land of the east and takes a wife from the demonic daughters of Lilith. Therefore all his

line is tainted by evil blood on both sides. His descendant Lamech takes two demons as his wives. This is a departure from the accepted Jewish doctrine, where it was believed that only Zillah, the mother of Tubal-Cain and Naamah, was evil.

The medieval biblical commentator Rashi (1040-1105) states that in those antediluvian days it was the custom for men to take two wives, one for breeding children and the other as a sexual consort. The second wife was given a potion to make her sterile so that her beauty would never be marred by pregnancy. In effect she was little more than an unpaid prostitute. It is easy to see why those holding this view would identify the second wife with Lilith, queen of harlots and mother of abortions. In fact in the manuscript it is the children of Zillah who are more evil than the children of the first wife Adah. All the children of Lamech are skilled in various forbidden occult arts.

Naamah lies with both her brother Tubal-Cain and her own father Lamech, apparently from no other motive than sheer wickedness and to doubly curse them. In an agony of remorse for his sin Lamech kills Cain, because he recognizes that the original sin of murder committed by Cain is responsible for his own misfortune. It is interesting to observe that the recorder of these events, Lamech, is supposed to be writing down the events that will happen in his own future, since at the time of the reception of Lilith into his bed Lamech has not yet killed Cain.

VII

In the 130 years between the murder of Abel and the murder of Cain, Adam did not have sexual relations with Eve. Instead he slept alone and received the embraces of both Lilith and Naamah in his sleep. From his spiritual heat and seed these *succubi* engendered demons. After the death of Cain the divine

spark was once more returned to Eve by Armozel. Looking upon her renewed beauty, Adam again fell in love with her and had sex with her as an equal in accordance with the Hebrew Law, which prohibits sexual relations during the time of a woman's menstrual period.

Finally the divine spark in Adam and the spark in Eve that were kept apart for so many years are united in their son Seth, who is twice as beautiful for this reason. There is great rejoicing in heaven and the sin of Barbelon is erased by this holy event. The future ascent of Adam, and that of his descendants who live in accordance with the Law, into the realms of the aeons is prefigured. The descent into Gehenna of those among his line who are evil is also foreshadowed. Gehenna is the Jewish version of Hell. The use of the term here is probably a later interpolation.

VIII

The song of Lilith is written in the form of a monologue in which Lilith persuades a lost traveller to spend the night making love to her. In the beginning her approach is nurturing. Gradually her tone becomes clinging and more insistent, until at last she resorts to threats in order to keep her lover from abandoning her. When she is sure of her prey she once more becomes tender and maternal.

The original poetic meters of this poem have long since been lost. Steiger attempted to translate only a small portion into English. Although his effort is accurately rendered from the Latin, it is quite awkward and unpoetic. I have done my best to restore some of the poetry to the poem in terms of the grace and rhythm of its language but have not altered the imagery or metaphors of the Latin version.

The most interesting feature of the poem in terms of content is the dichotomy of white Lilith and black Lilith. This is mod

evident in two descriptive paragraphs, each of which conveys the physical characteristics of these opposite sides of Lilith. White Lilith is a *houri* of Paradise whereas black Lilith is a vengeful demon of destruction and decay.

That the poem is a completely separate composition interpolated into the body of the text is proved by its disconnection from the logical progression of ideas that characterizes the work as a whole. Its extravagant and erotic imagery, combining the spiritual with the sexual, calls to mind the *Song Of Songs*. However the biblical poem (or set of poems) is far superior as a work of art.

IX

This extensive list of the various names and descriptive titles by which Lilith has been called gives an insight into the diversity of her character. No mythic figure remains always the same but evolves and changes over the centuries, sometimes taking on the powers and characteristics of the gods or heroes of a conquered people, sometimes being reduced and degraded beneath the mythological figures of a conquering race.

This list of names had a magical function. Through its name a god or spirit may be summoned and controlled. When a spirit has many names it is magically possible to invoke only a specific desired aspect of the spirit through the name corresponding with that aspect. When some power or quality of a spirit is given its own distinguishing name, for all practical purposes it becomes a unique spiritual being in its own right. Therefore Lilith the Ancient and Lilith the Maiden are not merely two names for the same being, but two separate beings who have an underlying connection.

Bearing this in mind it is possible to understand how different aspects of Lilith might have conflicting purposes, and might even

be at war with each other. In his Journal, Steiger was unable to understand whether the malignant influence he sometimes felt haunting him was Lilith or some other spirit. The thought was slow to occur to him that it might be another persona of Lilith herself, and that Lilith could love him in one guise and yet simultaneously plot his destruction in another.

X

The description of the physical appearances of Lilith is divided into two parts: the first her form and manner when she comes to her lover for the purpose of sexual union, and the second a list of mythological shapes attributed to her. The first part may be subdivided into her appearances when she comes to a woman in her male aspect of Samael, and her appearances when she comes to a man in her female aspect of Lilith.

Samael comes in his familiar form of a serpent with the face of a lion. An alternate appearance is given, a serpent with the head of a man who has golden hair and wears a crown of gold. Both the lion and the crown are symbols of monarchy. The lion is king of beasts. It is fascinating to note that the sexual member of Samael is said to be hard and cold. This is identical to the description of the Devil's penis given at some of the European witch trials by women accused of witchcraft who admitted to sexual congress with Satan.

The description of Samael as a golden-curled youth who deceives women with his beguiling words and songs of love is evocative of the description in *I Samuel 16* of the young David who is loved, presumably in a homosexual manner, by Saul. David has the power to drive evil spirits from Saul when he plays upon the harp and sings. Significantly, at the same moment the spirit of the Lord (in Gnostic beliefs the spirit of Yaldabaoth) comes into David, King Saul is possessed by an evil demon for the first time – see *I Samael 16:13-4*.

When Lilith first appears she comes as a modest maiden to kindle love. Gradually she seduces her lover and puts on the appearance of a whore to excite his lust to a fever pitch. After she is quite certain that she has gained control over his desires and caused him to damn himself with sins, she adopts the form of an avenging demon to punish him for his violation of the Law of Moses. The last image of Lilith should not be thought of as her true image, which would imply that her other guises are somehow false. It is merely one facet of her complex nature.

The second part of this chapter is devoted to mythical monsters that each express some aspect of Lilith. They all belong to the general class of demons known as *lamia*, or man-devouring spirits. *Lamia* comes from the Greek word for abyss, and literally signifies 'gaping mouth'. In Greek mythology the lamia was a serpent with the head and breasts of a woman. This very monster appears at the end of the list in a somewhat modified form.

The other forms appear to be the mermaid or undine who dwells in the water and pulls men to their deaths beneath the waves, the Medusa who in Greek mythology was originally an entire class of serpent-haired monsters, the harpy, and the sphinx which in modern times is a symbol of wisdom but in ancient times was a man-devouring beast.

In the guise of the lamia, Lilith is said to eat the male sexual member, so that when the man awakes he is lacking in external sexual organs. This is another detail that has a correspondence in the history of European witchcraft. Witches were reputed to be able to steal away the penis and testicles of the man they induced to lie with them, so that when the unfortunate lover awoke in the morning he discovered only a smooth patch of skin where his genitalia should have been. For an account of this practice see the *Malleus Maleficarum* of Kramer and Sprenger, Part I, Question 9.

XI

The names of spiritual beings in this chapter, who are called the children of Lilith born from the vortex of the blind dragon with no material component in their nature, represent a debased hierarchy of the Gnostic cosmos. The order of their coming forth is opposite to that given in Chapter III. Here the twelve authorities first come into being. They assist in the 'concentration' of the seven kings, the familiar archons of the planets common to most Gnostic literature. Presumably this would indicate that the twelve are superior in power over the seven, although the power of the seven is no doubt more active, just at the influence of the planets is more active in astrology than the influence of the Zodiac. In astrology the planets 'rule' the signs.

Barnstone, Willis, and Marvin Meyer, eds. The Gnostic Bible. Boston: Shambhala, 2003.

Each of the seven kings has its own sphere of heaven, its own animal likeness, and its own day of the week. Seven archangels, presumably each dwelling in one of the planetary spheres, are set over the three hundred and sixty-five lesser angels of the days of the year.

Five spirits, who are called in Chapter III "kings," are set over the four elements and the quintessence, while five corresponding demons rule the passions of the body. In ancient medicine it was the humours, which were based upon the elements, that by their combinations gave rise to the emotions. Thus a choleric man was one in which the humour choler dominated, making him irritable and quick to anger.

There is probably intended to be a correspondence between the lesser demons of the parts of the human body and the 365 angels of the days of the year, although these demons are far fewer in number than the days. The body was considered to be an exact replica of the universe, which in turn was represented by the year because of its roundness and completeness. The parts of the human body are a totality just as the 365 days are a totality.

The two hundred angels that lust after mortal women and descend to Earth are to be found in the apocryphal *Book of Enoch*. They are also mentioned in Gnostic texts and in the Jewish legends that gave rise to the Kabbalah. They teach mankind sorceries and warfare and create great destruction until the angel Michael casts them into a pit. This is the Christian legend of the fall of Lucifer and his rebel angels except that in Gnostic doctrine the leader of the fallen angels is the Hebrew god himself, Yaldabaoth, who gives them leave to descend and copulate with the daughters of mankind.

XII

The second class of Lilith's children are those part spirit and part matter. They are said to dwell upon the Earth, that is to say in the elemental realm of the atmosphere, waters, flame and ground which mankind also inhabits. These are the spirits most often encountered by human beings. Among them are said to be the giants born of earthly women from the seed of the fallen angels.

There are two types of spirits, the *Lilitu* and the *Lilin*. The type a spirit belongs to depends upon whether its mother was a spirit or a woman of flesh. Like produces like. Naturally a spirit cannot give birth to a material being. Neither can a woman of flesh produce a child out of her womb that is without a body.

Those spirits born of spiritual mothers such as Lilith herself or Naamah are called Lilitu. In the manuscript they are said to receive bodies made from the essence of fire or air or mist. The use of the word 'essence' is significant because it indicates that physical elements are not intended, but the internal spiritual properties of those elements. These spirits are then able to draw the attenuated physical elements around themselves to

make semblances of bodies due to their natural affinity for these elements. For example, a Lilitu of the essence of elemental fire will tend to remain close to fire and take its visible shape from the flames, although its actual body is not flame but the essence of fire.

The second type of earthly spirit, called Lilin, has a living woman for a mother. Consequently these spirits are in their outward aspect human beings. There are some differences noticed in the manuscript. Such children of Lilith have greater animal vitality than normal children. They grow faster and are stronger. They are hairier than ordinary human beings and also more deceitful. But the cardinal sign of their origin is a bald spot on the crown of their head, which they begin to show while still youthful.

Cain and his descendants are all Lilin. Interestingly, the manuscript declares that the line of Cain has not perished from the Earth, but that its seed is mingled with the seed of men. This is contrary to the commonly held rabbinical view that the line of Cain ceased utterly after seven generations.

Children born from unions that are contrary to Jewish law are said to be given over to Lilith. It is not clear if a distinction is being made between the Lilin, who are partly spirit, and the children of unrighteousness who presumably are flesh on both sides. It may be implied that when a man and woman have sexual union outside the law, the seed of Samael mingles with the seed of the earthly father, just as the seed of Samael was mingled with the seed of Adam when he lay with Eve in her impurity. Therefore such children would be as much Lilin as Cain.

The spirits who serve Lilith number 480 legions. The assignment of legions of spirits to demons is common in magic. The most familiar examples occur in the grimoire called the *Lemegeton*, or *Lesser Key Of Solomon*, fragments of which permeate Western occultism. Here the number is obviously Kabbalistic. The Hebrew letters in the name Lilith total the numerical value 480: L = 30; I = 10; L = 30; I = 10; Th = 400

The term Lilin occurs in Jewish folklore, where they are described as demons created by Lilith from the drops of semen stolen away by her from the marriage bed, when husband and wife copulate without the benefit of a protective magical incantation. This charm has been preserved in the *Zohar*. The Lilin of Jewish folklore are said to be covered with hair from head to foot but bald on the tops of their heads. The term Lilitu can be traced back to Sumerian demonology, where it stands for a class of harmful female spirits (see Scholem, *Kabbalah*, p. 350). The name of the corresponding male spirits is Lilu.

XIII

The physiological effects of lovemaking with a spirit are described so precisely that it seems probable they are drawn from experience. Worth noticing are the ways in which spirit love differs from human love. Excitation of the sexual organs is produced solely by the presence of Lilith or one of her children without the added inducement of physical manipulations or lustful thoughts. The male member becomes larger and stiffer than during ordinary arousal. Curiously the glans of the penis remains numb. Sensation occurs both outside and inside the sexual organs. In men there is a hard swelling behind the scrotum during erection.

Apparently Lilith has the power both to induce arousal against the will of her lovers and to prolong it for as many hours as she wishes without bringing it to sexual climax. During this suspension of climax the penis emits a copious stream of clear sexual fluid. This is the first mention in the manuscript of the mysterious oil of Lilith about which so much is later written. There seems no reason to believe that biologically it is any different in composition from the fluid emitted during ordinary copulation.

Ejaculation is more copious and forceful than during ordinary

love, so intense that it actually hurts. Part of this painful sensation is undoubtedly due to the uncommon length of time erection is maintained. However it may be that the actual mechanism of ejaculation operates at a more intense level. Steiger writes in his Journal that he once ejaculated his semen a distance of one and a half metres, or five feet. While perhaps not beyond the bounds of physiological possibility, this distance is at the outer extreme. It is emphasized in the manuscript that climax is spontaneous, provoked solely by the caresses of the spirit.

Also very interesting is the lethargy or lassitude induced by Lilith during intercourse. Along with this comes a difficulty in breathing, described as a thickening of the air. Many people who have experienced oppressive nightmares report a similar inability to move their limbs and a weight upon the chest that makes breathing difficult. It is probable that the same underlying mechanism is at work.

The increased rate of heartbeat is due to the intense sexual arousal of spirit love. This would tend to raise the blood pressure and cause both ringing in the ears and in extreme cases dizziness. I can offer no natural explanation for the odour of incense, except to say that saints who have recorded visitations by Christ or the angels over the centuries sometimes report a very pleasant smell that is similar to incense. The dryness of the mouth and throat which provokes coughing is also difficult to explain in any ordinary manner. Lilith seems able to affect the central nervous system of the body and this dryness may have something to do with an inhibition of the saliva glands.

If the pleasurable sensations of arousal are induced directly through the nervous system, it is not surprising that her lovemaking is said to exceed in intensity that of a woman, or that men addicted to spirit love sometimes reach a stage where the embrace of a woman no longer has the power to arouse them. This should be a significant point of cautious consideration for anyone who is tempted to imitate Steiger's experiments. If successful, the invocation of Lilith may lead to eventual sexual dysfunction in the ordinary sense.

The description of a hard swelling at the root of the penis behind the scrotum brings to mind the *muladhara chakra*, an occult centre of *kundalini yoga* said to be located behind the base of the penis at the perineum. This chakra is the seat of *kundalini* herself, who is both a goddess and a fiery power that can be excited to rise up the spine to the crown of the head where she produces exquisite bliss.

The *muladhara* controls sexuality in the body. Often when *kundalini* awakens she produces spontaneous sexual arousal. Practitioners are sternly directly by their teachers to ignore this arousal and concentrate upon raising *kundalini* to the crown where she gives spiritual enlightenment. However some followers of what is called the 'left hand path' of tantric yoga deliberately seek the sexual delights of *kundalini* for their own sake. Not much is known about their specific practices because little has been openly written.

The induction of sexual arousal in *kundalini yoga* and also during the invocation of Lilith are at their root the same phenomenon. To say this is not to dismiss it as a mere biological function. In *kundalini yoga* spirits are also sometimes deliberately invoked for sexual purposes. Because these spirits affect the mind of human beings through the human nervous system this does not deny them an identity and an awareness. If such spirits are dependent on the physical organ of the human brain for their external expression, they are not for this reason any less real than human consciousness, which is equally dependant upon the brain.

It appears to be much easier for Lilith to express herself through the human senses of touch and smell than through those of sight and hearing. Taste does not seem to be involved at all. Smell and touch were in ancient times regarded by Greek philosophers such as Aristotle as the more animal or lower senses, whereas hearing and especially sight were considered to be the higher intellectual senses, because they engage logical mental processes through the media of spoken and written language. It is possible to make the general observation that

higher cognitive processes seem in some way not yet understood to be inimical to the manifestation of spirits.

Much more space is devoted to a description of the male physiology during spirit intercourse than to the female, presumably because the writer of the manuscript was a man writing from personal experience. There is every reason to believe that the sensations of a woman who receives the embrace of Samael in one of his numerous guises has a pleasure that is equally intense.

XIV

The direction in medieval grimoires such as the *Key Of Solomon* that the magician should slaughter an animal to procure a parchment should not be interpreted too literally by modern readers. To some extent the animal was intended as a sacrificial offering to the gods or spirits of the occult work, but primarily it was a way of obtaining a clean, pure writing surface. The common writing material of ancient times was vellum, and the only way to get it was to kill an animal and make it from the hide. New parchment is used because it can be completely devoted to its magical purpose from the moment of its creation.

The details of obtaining the parchment all have magical significance. The whiteness of the ewe indicates its dedication to white Lilith, as does its sex. The directive that the ewe should be strangled after coupling with the ram is a reference to both the sexual aspect of Lilith and her identity as the strangler of children. The strangling cord has eleven knots because eleven is a number devoted in the lore of the Jewish Kabbalah to the Qliphoth or Shells, lower spirits generally held to be of an evil nature. Lilith is placed among the Qliphoth in the Kabbalah, so to this extent eleven is her number.

The Hebrew words written on the eleven strips of parch-
ment that make up the magic circle are taken from *Isaiah* 27:1
– "In that day the Lord with his sore and great and strong
sword shall punish Leviathan the piercing serpent, even
Leviathan that crooked serpent; and he shall slay the dragon
that is in the sea." Leviathan is generally understood to be a
sea monster, that is a monster dwelling in the waters of chaos.
The "piercing serpent" is intended for Samael, the "crooked ser-
pent" for Lilith, and the "dragon that is in the sea" for the bland
dragon. That these three terms are intended to signify three
separate beings is demonstrated, at least to the satisfaction of
Kabbalists, by the threefold description of the punishing sword
of the Lord.

The Hebrew word AMN, meaning 'verily' or 'truly', has been
added to the verse to render it more emphatic and perhaps also
to achieve a total of 22 words, magically a number of completion
because there are this many letters in the Hebrew alphabet. It
is the origin of the Christian prayer termination *Amen* and
occurs elsewhere in the manuscript in the invocations to Lilith
where it is repeated three times.

This biblical verse is, by its subject and by the fact that it
contains the Tetragrammaton, IHVH, endowed with the power
both to command and to punish Lilith and her consort, Samael.
Hebrew is written from right to left. When the verse is read in
the ordinary manner it causes the reader at the centre of the
circle to turn completely around once in a direction opposite to
the course taken by the sun across the heavens. This is called
turning widdershins. Laid out in this manner the circle compels
the presence of Lilith or Samael. However when a word or sentence
is written backwards, its magical meaning is also inverted. For
example the Lord's Prayer is recited backwards at the Satanic
black mass, transforming it into a prayer to Satan. Inverting
the verse around the circle, so that it reads upside down and
sunwise, causes it to act as a potent barrier that bars the entry
of Lilith and the rest of her brood.

The magical rationale for this polarity may be that when laid out around the circle in the ordinary way so that it reads widdershins, the verse can only be read from the inside. Thus when Lilith enters the circle she reads the potent words from the *Torah* and is held. When laid out in the reverse direction, the words can then be read from outside the circle by walking around it sunwise. Lilith reads the potent words while still outside the circle, recognizes their meaning, and so cannot cross them to enter.

The use of menstrual blood is directed in writing the words because this substance is more than any other magically appropriate, to Lilith. It is female, it is sexual, and it is unclean in its occult associations. In the ancient world a vast lore grew up around the potent and malefic supernatural properties of menstrual blood – see the *Natural History of Pliny the Elder, Book XXVIII*, Ch. XXIII. In the late Kabbalistic text called *The Valley Of the King*, published in Amsterdam in 1648, menstrual blood is referred to as "the filth and the impure seed of the Serpent who mounted Eve before Adam mounted her."

Although I have expended hours in experimenting with pieces of string that have small loops in the ends, in an attempt to find some more elegant way of closing the circle of eleven serpents than that proposed by Steiger in his Journal, I have been unable to improve upon his method. It appears impossible due to the underlying geometry involved to make the final connection in the same way as all the others. In my opinion Steiger's solution is correct.

It is probably intended that the verse be written upon the serpent from head to tail although this is nowhere stated. In this case the loop should be made in the end of the joined strips of skin where the first two words of the verse are written, causing it to function as the jaws of the serpent, and the other end upon which the final two words appear is then passed through this loop to serve as the tail of the serpent.

The symbolism of the pentacle and seals is examined under the section of this essay dealing with the illustrations.

XV

The prayer of Lilith is a kind of hymn or song of praise recited regularly by her worshipper in order to secure her continuing indulgence and protection. Concealment is sought from the wrath of Geradamas, more properly Pigeradamas, the heavenly Son. Given the many sinful and unlawful acts the worship of Lilith entails, this was very probably a matter of serious consideration for her lovers.

At one place in the hymn Lilith is asked to cast down upon the head of the enchanter droplets of her scented oils. This is probably merely a reference to the production of the oil of Lilith from the penis, but it may also refer to a common phenomenon of spiritualism, the *apport* of fine droplets of water or other liquid during the seance. An *apport* is the sudden appearance out of thin air of various physical substances. During the invocation of spirits there is occasionally felt upon the face and other exposed areas of bare skin a sprinkling of drops.

In the invocation Lilith is said to be white on one side of the face and black on the other. This is the same description applied in Teutonic mythology to Hel, the goddess of the underworld. In a more general sense it refers to the moon. The six divine names with three letters that stand for the six directions of space, and also occur on the pentacle of Lilith, appear to derive from the first chapter of the *Sepher Yetzirah*, a very early work of the Kabbalah – Gershom Scholem writes that this work contains no linguistic form that cannot be ascribed to the Hebrew of the 2nd or 3rd centuries (*Kabbalah*, p. 26). In his opinion the names, which contain the first three letters of the Tetragrammaton, IHVH, in different ordering, are substituted

for the Gnostic Greek word of power, IAO. Significantly, this word also appears in the invocation repeated three times, along with other Gnostic names.

Most important of all is the actual occult name of Lilith. It is this name that lends authority to the invocation. Because it represents the essential being of Lilith, manipulation of the name allows a corresponding manipulation of the spirit herself. In the Latin manuscript it occurs as a series of extended Greek vowels interspersed and concluded by triple combinations of letters. Since the rest of the manuscript is completely in Latin, apart from the Hebrew that occurs in invocations and illustrations, it is reasonable to assume that in the Hebrew version of the manuscript this true name was also rendered in Greek.

There is no way of knowing what the correct pronounciation of these vowels may have been. It is quite probable that there was an accepted method for sounding them. The intention seems to have been to produce a long changing cry interspersed and closed by short squeals or yelps, perhaps to simulate the cry of a wolf or other wild beast. Since in ancient magic vowel sounds themselves possessed occult power, to sound all the vowels was to liberate the maximum possible amount of magical force.

The three names of angels that occur in the banishing formula of Lilith are common in Jewish occultism, especially written upon charms to protect infants from her influence. According to the legend connected with these names, Lilith the first wife of Adam was created from the earth at the same time Adam was created. Since she considered herself to be his equal, she wanted to lie on top during sex. Adam refused to allow this. In a rage she flew off into the air. At the request of Adam, the Almighty sent three angels after her to bring her back. They were named Senoi (SNVI), Sansenoi (SNSNVI) and Samangeloph (SMNGLVPh). The angels threatened that if she did not return to her husband they would kill one hundred of her sons every day. She refused, pointing out that the only reason she had been created in the first place was to strangle children. Then

the angels made her swear that when she saw their image upon an amulet she would lose her power to harm the child who possessed it.

XVI

The emphasis upon the oil of Lilith, sexual fluids collected from both the male and female during arousal by the spirit appears to be unique in the magical literature of the Western world, unless is happens that some of the more obscure references to the Elixir Of Life in the literature of alchemy allude obliquely to it. There is no reason to think that these fluids are any different from the ordinary lubricating fluids emitted by the sexual organs in preparation for intercourse, although Steiger in his Journal has put forward the intriguing notion that the emotional dynamic at work in the body during arousal by Lilith affects the hormonal composition of the oils.

It is emphasized that the flow of the fluid is more copious than during ordinary arousal, that it occurs without physical manipulation of the sexual organs and even when the mind is turned away from sexual thoughts, and that the fluid is unusually clear. Mention is also made of the swelling behind the scrotum which may be related to the prostate gland. The prostate emits a clear alkaline fluid during ejaculation.

The exaggeration of the occult virtues of the oil is a common device used by writers of magical and mystical texts to emphasize the value of their practices. It is not to be accepted literally, yet at the same time it should not be dismissed as outright lies. Ancient writers used this literary trick to highlight matters of especial worth. It is common in the texts of yoga. In Western magic the inflated powers attributed to various demons and spirits in such grimoires as the *Lemegeton* serve the same function.

Men are directed to use the oil of the male kind, which is fluid emitted from the male sex organ, whereas women use the

oil of the female kind. This is to be inverted where the man or woman is "addicted to unnatural vice," presumably homosexuality. The rationale seems to be that Lilith is attracted by the scent of the male oil and Samael by the female oil. Therefore a man wishing connection with Samael would use the female oil.

XVII

The manufacture of the spirit vessel of Lilith, a small figure of red clay shaped and painted to resemble the female form, makes up the heart of that section of the manuscript devoted to practical magic. It is of extreme interest and significance because it explains in detail the Gnostic method for creating a living statue possessed of magical and oracular powers.

A living statue is an inanimate physical object, usually moulded into a human or animal shape, or a shape which combines human and animal features, that is made to become the residence or prison for a god or other spiritual being through ritual observances. There is no other technique in ancient magic so poorly understood or so vitally important. This is the true meaning of the worship of graven images prohibited in the bible (see *Exodus 20:4*). It is not merely a biblical stricture against the adoration of foreign gods but also the prohibition of a common and well known method of magical invocation.

Many of the beautiful and famous statues of gods and goddesses in ancient Greece and Rome were living statues. This is also true of the statues and icons, particularly of the Virgin Mary, in the Christian church. Although there existed precise rituals, prayers and adorations in the Mystery traditions designed to infuse spirits into statues, these are not absolutely necessary. The mere practice of intense concentration upon a figure with an attitude of adoration or devotion can cause that figure to become animated and responsive to human consciousness.

Statues of saints or angels in churches are often subjected to intense devotions and prayers over centuries. It is hardly surprising that occasionally they are reported to wink, change position, weep tears, bleed, sweat or perform other inexplicable actions looked upon as miraculous. Such events indicate that the statue is 'living' in the ancient magical sense. They most commonly happen to statues or painted images of Christ or the Virgin, because these figures receive the most intense interest and devotion in Christianity.

Many church-goers are well aware that when they speak inwardly to such living statues, the figures respond through movements which are usually seen from the corner of the eye or occur when the gaze is temporarily turned away. These movements may be a smile, grimace, nod of the head, wink, twitch of the finger, intake of breath, or others of a similar type. In ancient Roman temples such signs were often observed by children and interpreted in an oracular way. In Christianity they are dismissed as delusions. The phenomenon is identical in both cases. Statues continue to come alive and make responses to human thoughts, even though these responses are disregarded in modern times.

The most explicit description of living statues occurs in the *Asclepius*, one of the many texts attributed to the mythical Hermes Trismegistus. In an effort to emphasize that such statues are more than mere representations of the gods, Hermes defines their nature precisely so that there can be no doubt. He mean statues, but statues living and conscious, filled with the breath of life, and doing many mighty works; statues which have foreknowledge, and predict future events by the drawing of lots, and by prophetic inspiration, and by dreams, and in many other ways; statues which inflict diseases and heal them, dispensing sorrow and joy according to men's deserts" (Scott, *Hermetica*, Vol. I. pp. 339, 341).

Sometimes these statues were endowed with so much life force they were said to be able to get down from their pedestals

and walk away. Of this type were the small crude wooden images of gods in rural Greek temples. Called *daidala* after the mythical Daidalos who constructed automatons, these wooden figures were so ancient that even in the time of Pausanias (2nd century AD) their origin was unremembered – see Pausanias, *Guide to Greece*, Bk. IX, Ch. 3, Sec. 2.

Another type of living statue endowed in folklore with the power of free movement is the *golem*, created by the Kabbalistic magician Rabbi Loew to be the defender of the Jews. It is interesting to note that the *golem* was created from clay even as is the image of Lilith. It was animated by a magical ritual in which occult combinations of Hebrew letters were spoken by Rabbi Loew and his two disciples. Although it could hear and understand it was unable to speak, and so was forced to communicate by means of signs and gestures.

The stories of the *daidala* and the *golem* are fables, but they arose out of the actual practice of creating living statues, both consciously in the Mystery traditions and unconsciously in the churches and temples. They are exaggerations of the truth. Living statues cannot walk about, but they can understand the thoughts and feelings of human beings and respond through small movements, or at least through what are perceived to be movements by onlookers. Probably the perception of these movements is subjective. However there are many reports of large groups of people who see miraculous changes in statues at the same time. Whether such animated statues can predict the future accurately or heal the sick, as was believed by the ancients, is another question entirely.

The technique for awakening the statue of Lilith is based upon adoration. Using the powerful emotion of love to form a link with the spirit, the will is projected in prolonged sessions through the gaze into the left eye of the statue. In magic the left side is usually considered to be the magnetically negative or female side, the side that is receptive. The eyes truly are, as the poets have observed, the windows of the soul. This is the

reason the great statues on Easter Island were originally created with shining oval inserts of bright shell in their eye sockets. All have fallen out, with the result that these ominous statues have lost their occult power and their awareness. At present they are asleep.

Love drives or energizes the invocations, which fall under the general class of imitative magic. By treating the statue as a living conscious being, gradually over a period of weeks or months consciousness is infused into the statue. The magician repeatedly talks to the statue as if the statue could hear, and caresses the statue as if the statue could feel, and eventually the statue truly is able to hear and feel. Of course the change occurs in the mind of the magician, not in the inanimate clay of the statue itself. But to the magician it is exactly as if the statue has taken on life. In Jungian terms the magician projects a fragment of his unconscious into the statue. Yet the statue is none the less alive.

Once invoked into the statue Lilith is able to travel out of it to lie sexually with her lover, and by implication at least to cause change to occur in the outer material world, either at the direction of the magician or for her own purposes. Her presence is signaled by spontaneous sexual arousal and by movements and changes in the statue. Eventually a point is reached where the statue is no longer necessary for communication with Lilith, yet her lover is directed to continue to adore it because of the clarity with which he is able to perceive and communicate with the spirit through its use.

It is difficult to judge how large a part anointing the body with the oil of Lilith aids in her invocation. The manuscript stresses its use, but it is obviously not essential. Steiger achieved some success without the oil after only a few weeks though admittedly his devotions consumed all his energies and most of his time. The oil appears to play an important but nonessential role in facilitating the entry of Lilith into the statue and into the conscious awareness of her lover.

XVIII

The conduct of the bridegroom consists of a fanatical dedication of both mind and body to the adoration of Lilith that extends over the entire course of the day and involves every facet of life. It is reminiscent of the total devotion given by members of modern religious cults to a leader or a cause.

At the outset the lover binds himself (or herself – the directions could easily apply to a female bride of Samael) to Lilith with an oath and renounces all other love bonds. Thereafter he ceases to have sex with anyone but the spirit. He avoids social gatherings and spectacles, even the conversation of old friends and acquaintances, and instead spends his hours in contemplation of Lilith. He changes his diet radically, bathes in a ritual manner and dresses himself for her benefit. In fact his every thought and action is directed toward achieving union with the spirit. Even when insulted in the street he does not react with anger because the insult cannot reach him. He is no longer an independent man with the vanity and pride of a man, but a servant and devotee of Lilith. He is nothing, she is everything.

The house of cedar described in this chapter acts as a miniature temple of the spirit. Since it is impossible to build a large building which the lover could physically enter for the purpose of adoring and sacrificing before Lilith, he makes a small structure which he enters in his imagination. The cedar house fulfils much the same role as that filled by the portable shrine for early Christians forced to travel into barbarian lands far from their fixed houses of worship. They could not carry their churches on their backs so they fashioned small portable churches for their sacred images. As is pointed out elsewhere in the manuscript (Ch. XIV), it is the bedchamber itself that is the actual temple of Lilith where her rites and devotions are performed.

The reason for the exceptional sacrifice of pork before the image of Lilith on the night of the new moon may be simply to sever the link between her Jewish lover and the faith of his

race by forcing him to commit a prohibited act. It is by such prohibitions as not eating pork that Jews separate themselves from the rest of the world and define themselves as a group. It was Christ himself who said when attempting to persuade Jews to renounce their traditional ways of living and follow him: "No man can serve two masters: for either he will hate the one and love the other; or else he will hold to the one, and despise the other." (*Matthew 6: 24*). The exceptional sacrifice makes much the same point. No man can adhere to the law of Moses yet at the same time lie on a bed of sinful lust with Lilith.

There may also be an occult reason for the offering of pork. The pig is mythologically the animal of Demeter, Marpessa, Cerridwen and other forms of the great Goddess of the moon particularly in her baneful aspect as the witherer of crops and the bringer of death, the fell deity of witches. Marpessa literally means 'snatcher'. Pigs are very prolific beasts that have the disturbing tendency to eat their own young, as well as to feed on dead flesh. Robert Graves points out that their colours are reddish, black and white, the lunar colours (the moon turns red during partial eclipse), and that their tusks are crescent shaped (*The White Goddess*, Farrar, Straus and Giroux, 1966, p. 222). It is significant that Circe the sorceress transformed the men of Odysseus into pigs with her magic. On the whole question of the role of the pig in the dark aspect of the great Mother Goddess, see Graves.

XIX

The white powder is made from semen ejaculated spontaneously in sexual union with Lilith. Similarly the red powder is formed from menstrual blood that flows from a woman at the same time she has carnal connection with Samael. It is not explicitly stated but it appears necessary that the woman

achieve sexual climax during this union for the powder to have potency. The semen and blood are separately dried on a dish of brass over the flame of a lamp fed by sheep's fat and then pulverized. A small bit is taken internally each morning mixed with wine. Neither powder has any efficacy unless it is dissolved in the oil of Lilith. The power of both powders mingled in this way is said to be a thousand times greater than either individually.

There is a curious inversion in the symbolic associations of each powder. The virtues associated with the white powder appear to be generally feminine – eloquence, grace, skill in divinations and enchantments, knowledge of herbs. The virtues of the red powder seem masculine – victory in battle, protection from weapons, endurance, command over men and spirits. Even the colours are reversed by gender. White is more a feminine and lunar colour while red is masculine and martial.

Perhaps the symbolic inversion reflects the yin-yang polarity in every human being. Out of woman comes the masculine virtues, and out of man the feminine virtues, because within every woman is hidden a man and within every man is concealed a woman. When a man consumes the white powder generated from his own body he is taking on the feminine qualities that lie within his own secret core of being. A woman who eats of the red powder liberates her own inner masculine potential. It is interesting to note that the original instrument of gnosis, the apple, is both red and white in colour.

The reason the combined powders are said to be a thousand times more powerful than either powder alone is simply that in union they complete each other and become capable of creation. as man and woman are only able to create when united. In a sense the white powder is Lilith, the red powder is Samael, and the oil is the blind dragon that allows them to come together. A person who consumes the combined powders is completely actualized in all aspects of human potential and perfectly balanced.

There are definite echoes of Western alchemy in these three primal substances, the red powder, the white powder and the oil. On its more material level the red tincture generates gold, the white tincture silver, and the elixir gives health and longevity. However, Western alchemy is completely focused on the manipulation of external substances not connected with the body. The alchemy of internal substances is Eastern. For example in Taoist alchemy the saliva in transformed into a kind of elixir through certain physical exercises, the semen is retained and becomes a source of superhuman vitality, and the breath itself is filled with occult energy.

At some period in the early centuries of the present era, perhaps among the Gnostic sects of Egypt, there must have existed an alchemy that involved the creation of magical substances from the body and their reintegration into the body for beneficial purposes. As Western consciousness became more obsessed with the manipulation of externals and indifferent to internal processes, alchemy gradually evolved into a completely external art, where aspects of the unconscious were projected onto various metals, acids, salts and so on. The alchemy of *Liber Lilith* predates this externalization, at least in methodology if not in time. It marks a midway point between the internal alchemy of the East and the external alchemy of the West.

XX

The invocation of Lilith into a living vessel involves voluntary possession of a woman by the spirit. It is a love offering to Lilith because it permits the spirit to feel the pleasure of sexual intercourse with the intensity of human senses through the body of the woman who serves as her host. It also provides Lilith with a medium through which she can more readily communicate in words with her lover.

Obviously it will be helpful if the woman who agrees to receive Lilith is a trance medium or channeller. She will then be less frightened by the experience and more likely to give a clear transmission of the words of the spirit. In the manuscript it is stressed that she should be young, strong and without defect or handicap. Any deformity would be an insult to the spirit and would limit the free expression of her perfect beauty.

To the liberal modern mind this stricture may seem prejudiced but it is common in mystical and occult writings. The ancient priests and priestesses of many pagan religions were rejected if they were not perfect in body and behaviour. Human and animal sacrifices to the ancient gods were usually required to be without blemish. In the Kabbalah it was unacceptable to pass on the secret doctrines to any man with a physical deformity. This prejudice was based upon the belief that the outer expression of a human being was an accurate reflection of the inner soul. Someone with an external deformity or defect was deemed to be deformed in their essential nature and thus unfit to hold any serious commerce with the gods, who are perfect.

The female vessel can be either white or black because Lilith herself has a white aspect and a black aspect. However a black vessel may be more likely to receive black Lilith the destroyer who by her nature is more dangerous and treacherous than white Lilith. This danger is not mentioned in the manuscript. The dictum that the eyes of the vessel must be of the same colour may seem ridiculous, but this probably refers to women with a cataract in one eye which would cause that eye to become cloudy.

The type of possession is ecstatic. The woman who serves as the spirit vessel falls into a trance state and exhibits uncontrolled movements. She speaks in the tongue of the angels, which is the same as saying she makes incoherent sounds. Presumably when the possession is successful the spirit is able to gain control over the vessel and cause her to speak in an intelligible manner.

The description of the phenomena of possession are similar to those exhibited in many ecstatic possession cults such as among the Shakers of America, or the worshippers of Voudoun in Haiti. In these cults the spirit or spirits are invoked through rhythmic music, chanting and prolonged dancing. Lilith appears to be invoked primarily by sustaining an intense physical arousal, perhaps for a period of hours, in the body of the female vessel. The anointing of the woman with the oil of Lilith may contribute to the attainment of the trance state. Also it should be noted that wine is given to the woman at the outset of the invocation.

It is said to be equally possible to invoke Samael, the masculine aspect of Lilith, into a young man, so that a woman who is the lover of Samael in his spirit guise can have physical union with him through the body of his vessel. Details of this procedure are not given but presumably it is carried out in much the same manner as the invocation of Lilith into the body of a woman. It would be necessary for the lover of Samael to anoint the young man with the oil of Lilith of the female kind, then sustain his arousal for an extended period until he was able to attain an ecstatic state of possession.

Children born to the female vessel are said to be of a watery nature, incomplete and unbalanced in their constitution. Children engendered upon the female lover of Samael by the male vessel are of a fiery nature but equally unbalanced. Only when a man possessed by Samael lies with a woman simultaneously possessed by Lilith is the child of the union perfect and balanced. He or she is said to rule creation and destruction, meaning that it lies within the power of such a child either to create or destroy as it pleases.

This ritual of voluntary possession is similar to practices in tantric yoga, where the yogi uses the body of a young woman, usually a prostitute, as the vessel of the divine goddess, Shakti, and has sexual union with her. However in yoga the semen is not released. To ejaculate the seed is thought to waste its spiritual

energy, which through certain practices can be made to ascend to the crown of the head and bring about an ecstatic revelation.

One very unusual feature of *Liber Lilith* is its advocation of consummation with the spirit and emission of the seed. This is in direct contradiction to most of the esoteric sexual practices of India and China. However, since the semen is transformed into the white powder and taken back into the body, its occult potency is not actually lost. It is only that the ascending path taken by the semen lies in the *Liber Lilith* technique partly outside the body, whereas in tantric and Taoist yoga the path is completely within the body.

XXI

The contents of this chapter are disturbing. Occult rituals that can be classed unequivocally as black magic are surprisingly rare in the grimoires despite the large amount of portentous nonsense that has been written about them.

The purpose of the ritual is to obtain information that is only known to dead souls, and to black Lilith the destroyer who has charge over those who have damned themselves through sinful acts during life. The dead are presumed to know the burial places of treasure and where forbidden books and objects lie concealed, because they can hold conversation with those who have hidden these things and have died before them. This is the rationale of necromancy.

The fresh corpse of an attractive young woman is either stolen from its resting place or rented from the embalmers. If the manuscript is to be believed, the selling of corpses for magical purposes was a common practice. After the magic the corpses were apparently returned and cosmetically restored and the families of the departed remained none the wiser. The corpse of a woman killed by violence or in childbirth is preferred because

these events are in harmony with black Lilith. Because the wealthy could afford charms that rendered necromantic rituals void, the corpse of a poor woman was preferred.

The reason for binding the corpse to iron stakes was probably not that the magician feared the dead flesh itself would rise up and kill him, but rather to contain black Lilith so that her spirit would not possess the magician during the course of the invocation. Iron is able to restrain and even to cause pain or injury to spiritual beings.

The preferred tallow for the candles that surround the corpse is taken from an infant that has died in its crib -- whether by natural or unnatural causes is not specified -- or failing this from a man. As a last resort the tallow from a lamb strangled by a cord with eleven knots may be used. Because necromantic rituals involve the soul and body of the dead, materials from corpses often play a prominent role.

The doorways of the senses are opened by dropping the oil of Lilith into the two eyes, two ears, and mouth of the corpse. Also into the mouth is inserted a charm on vellum designed to allow the corpse to speak, or perhaps to insure that the words spoken are true. The charm must be drawn with ink that has been mixed with menstrual blood.

The sexual connection with the corpse may be a magical imitation of Samael who lay upon Adam in a way that was suggestive of sexual union in order to animate his body of clay. This premise is supported by the act in the ritual of blowing the breath into the mouth of the corpse in order to interpret words from the sighing sound the air makes as it slowly escapes from the lungs and throat. It was this transfer of the vital breath that Samael used to awaken Adam.

The lovemaking to the corpse is not done for pleasure but as payment to black Lilith for the information she has given her lover. The magician is careful to banish the spirit with the potent name of Shaddai, one of the names of God used by the Jews to assert power over demons. The name means 'Almighty' and is very ancient. It is stressed that Lilith must be released

from the corpse or she will suffer intense agony as it decays, and then come seeking the magician for revenge.

XXII

Divination by water or by other liquids such as oil or ink was the most commonly accepted method in ancient times, particularly in Egypt. The reflective surface of the water acts as a focal point for the induction of a receptive trance state. Barbarous words of power are used to open the ritual and the same words are inverted to close it. They were called barbarous because they were foreign words from the lands of the barbarians – anyone not Egyptian was considered to be a barbarian – corrupted over time until their meaning had been lost. Only the conviction that they possessed occult power remained.

At first black Lilith tries to intrude through the bowl but she is resolutely sent away, and then white Lilith comes in the form of a maiden and answers questions. Black Lilith is not questioned because she is malicious and her answers are not to be trusted. It is not clear how the answers of the spirit are delivered, whether through images in the bowl or by spoken words. The method of response seems to be images, or sometimes written characters that are copied out of the bowl by a medium. Perhaps a direct verbal response was possible but uncommon.

Children were used as mediums in divination throughout the ancient world because they were considered pure of heart, never having been polluted with sexual desire, and therefore closer to the angels. It is unusual to encounter a form of divination that utilizes an adult woman as a medium. Either a pregnant woman or a virgin who has just experienced her first menstrual period is specified in the manuscript. Both these types are related to aspects of Lilith, who is the prolific sow of heaven and also the maiden newly awakened to desire.

Sexual connection occurs with the medium from the back in a sitting posture, presumably so that the magician can look over her shoulder into the bowl or at the image of Lilith. It is not consummated until after the desired visions are received in the bowl. As was also the case with the ritual of invocation into a living vessel, prolonged sexual arousal appears to be used to attract Lilith into the circle of serpents. It is the medium, not the bowl of water, which the spirit actually enters. By modifying the visual perception of the woman, Lilith is able to make her see visions in the bowl. The woman then repeats these images to the magician, or copies down the words she sees in the water on paper.

The Sevenfold Curse

During the period when literary works were disseminated in manuscript form through individual hand copying, it was the occasional practice of those who composed texts to admonish future copyists not to change the wording, in the hope that this would inhibit their natural tendency to interject their own observations, or even to rewrite the text to suit their own views. This was sometimes done by means of a curse to be visited upon the head of anyone who would dare to corrupt the text.

What is meant by the angelic characters from which the copyist Solon of Alexandria asserts he transcribed *Liber Lilith* is not clear. It is possible that he referred to Hebrew letters, but more probably they were the letters of an occult alphabet. It was a common practice to hide magical writings from the eyes of the profane by employing a kind of cipher writing in which obscure symbols, substituted for Hebrew letters. Several of these magical alphabets have come down to us but it is unlikely that the one transcribed by Solon is preserved.

V

Notes on the Illustrations

All of the illustrations in the manuscript were seriously disfigured by water stains, dirt and mildew spots. In the photocopy these show up as black smudges and marks that completely pepper the surface of the page, in places obliterating parts of the lines. This damage is worst in the case of the title illustration that shows the serpent rising from the egg, and the one following it which depicts the pentacle of Lilith, but all the illustrations have suffered.

Rather than attempt to retouch them I have redrawn them. Considerable care was taken to ensure accuracy. In fact it was possible to correct some errors in the Hebrew lettering of the verses. As much as possible I have attempted to retain the style of the originals. Because I had only the photostatic copy with which to work there was no way to distinguish with certainty the parts drawn in red ink from those drawn in black. Red reproduces as black in photocopy. Many of the places where the red ink appears, such as on the title page and in the initial letters of the chapters, were labelled by Steiger in pen. Unfortunately he did not state that he had indicated all the places where the red ink is used, and rather than risk inaccuracy I have chosen not to notice the use of red in the reproductions.

1. The Crowned Serpent

Manuscript title page [see title page].

A coiled serpent or dragon raises the upper part of its body through the irregular opening in a shattered egg. It faces to the left as though confronting some invisible presence. Its mouth is partially open. There are three coils in its lower body within the egg and a small fourth coil or loop separated from the others in the extreme end of its tail. A crown with three points rests upon its head, and a wavy crest or mane runs down the upper portion of its back. There is also a bulge in its throat just behind the head. The eye is a blank white dot without a pupil.

In the mythology of the ancient world the crowned serpent was a monster known as the basilisk. It was credited with many fearful properties. All portions of it were said to be deadly poison, even its glance. Its breath burned vegetation and carried pestilence, its touch stripped the flesh from the bone, and its look killed unless reflected back upon it with a mirror. Because it was lord of all beasts the Greeks called it *basiliscus* (little king), which the Romans sometimes translated as *regulus*. It is pictured with a crown or crest upon its head. The basilisk was often confused with the cockatrice, a monster with the wings of a fowl, the tail of a dragon and the head of a cock that was generated from an egg laid by an old cock and hatched by a serpent. The sound of a crowing cock would kill it.

Obviously the basilisk is derived from the hooded cobra which was credited in folklore with the power to kill an elephant with its venom, to spit its venom into the eyes of its prey and blind it, or to mesmerize any creature and render it motionless with its gaze. Some cobras have a white marking on the back of their hood that might easily be mistaken for a crown in badly copied illustrations.

The serpent with the head or face of a lion represents Yaldabaoth, or Samael, in Gnostic literature. Since the lion was recognized as the king of beasts as early as the time of the

Romans, it is not surprising that a fusion might occur between basilisk the crowned serpent and Yaldabaoth the lion-headed serpent. Both were deadly evil, the rulers of their respective realms.

It is also possible that this figure represents the blind dragon arising from the egg of cosmos. The crest along the back may be intended for the dorsal fin of a sea monster. It is suggestive that the eye of the serpent lacks a pupil, although this may be mere coincidence. The arising of life from the egg generally stands for the act of creation, which brings forth into the light what is unformed and hidden.

2. The Pentacle Of Lilith

Chapter XIV [see page 93].

An ornamental square encloses a circular band that touches it on all four sides. In the corners of the square outside the circle are the names in Hebrew characters of the four rivers of Paradise, from the upper right corner clockwise: Pishon (PIShVN), Prath (PRTh), Hiddekel (HIDQL), and Gihon (GIHVN). Inside the circle is written in Hebrew the words of *Isaiah 27:1* with the addition of the emphatic Amen (AMN) at the end. Two lens-shaped figures cross at right angles and span the circle. At the four outer points of this cross are the Hebrew characters I-H-V-H, the Tetragrammaton or fourfold name of God. Inside each arm of the lens-cross is a Hebrew name. From the top clockwise the names are Adam (ADM), Lilith (LILITh), Samael (SMAL) and Eve (ChVH). Between the arms of the lens-cross are pairs of occult symbols. Seven are the same, each formed of two interlocking crescents, while the eighth is a double cross with eight points.

In the space at the centre of the lens-cross is a square grid with twenty-five cells set in an ornamental border. Each cell contains a Hebrew character. The upper row of cells reads Lilith (LILITh) from left to right; the lower row reads Lilith from right to left. The right column reads Lilith from bottom to

top; the left column reads Lilith from top to bottom. The nine remaining cells within this border of Lilith make a square of their own and are filled up with the letters of the divine name of the six directions of space: IHV in all its combinations. The top row reads IHV from right to left (Height); it reads VHI from left to right (North). The middle row reads HVI from right to left (West); it reads IVH from left to right (Depth). The bottom of the three inner rows reads VIH from right to left (South); it reads HIV from left to right (East). Similarly, the columns of this inner square also yield the six divine names of the directions in space.

The circle inside the square is a common form of occult diagram known as the *mandala*. It is used extensively in Eastern magic, and also in the magic of the West but less deliberately. The Hermetic puzzle of the squared circle is an example of the mandala in alchemy. All magic circles, particularly those that are divided into four or multiples of four, are mandalas.

Carl Jung devoted many years to a study of the complex psychological meaning of the mandala in occultism, art, and dreams. The centre of the circle is the nucleus of the psyche, the unknowable essence of being, while the circle itself represents the citadel of the self. In Tibetan and Indian art gods are often depicted seated in the centre of the circle. Meditation on the mandala diagrams brings about an internal integration and feeling of harmony. The circle stands for wholeness and the square signifies realization. To reach the centre of the mandala is to attain union between human and divine consciousness.

It is interesting that the Hebrew character at the exact centre of the pentacle is *Vau*, 'the Nail'. A nail may act as a pivot on which everything else turns. It may also fix things down in one place so that they cannot escape or be lost. In Western magic, *Vau* is related numerically with the Tarot trump *The Lovers*, which is the same card drawn by Steiger during his experiments

see the Journal entry for June 9th. Kabbalistically *Vau* spelled out (V-A-V) has the numerical total of 13, the number

of lunar months in the year. This total may be reduced by occult addition (1 + 3 = 4) into four, the number of material realization.

The four rivers at the corners of the square emphasize the four extremities of the physical world, in the exact centre of which sits the circle. Self is always at the centre of the world from its own perspective. The circle itself should be understood to be actually composed of the Hebrew letters of the verse *Isaiah 27:1*, not merely the physical letters of ink but the mystical letters of holy fire written upon the firmament by the finger of God. This is how the Jewish Kabbalists understood the circle. In Jewish magic there is nothing more powerful than the living letters of the divine *Torah*. The most potent combination of these letters is the Tetragrammaton, IHVH, which appears in the verse and also at the points of the lens-cross.

The reason for the lens figures may relate to the lunar associations of Lilith. Each is composed of two opposite crescents joined together, even as is the case with the seven curious occult symbols that are drawn between the arms of the cross. Additionally they may be intended to suggest the opening of the vagina in reference to the sexual mysteries of Lilith. To enter the intersection of the lenses is to penetrate to the secret centre of the spirit. This penetration of Lilith is accomplished by sexual acts.

As is so often the case in Jewish occult diagrams that concern her, Lilith and her consort Samael are juxtaposed with their opposites, Adam and Eve. Both pairs are sexual. The names Samael and Adam appear on the vertical axis of the lens-cross, the male axis, while the names Lilith and Eve appear on the horizontal or female axis.

The interlocked crescents with small balls at their points are clearly lunar in nature. That they are seven in number indicates that they stand for the seven planets of ancient astrology. The double cross with eight points in the lower right corner of the pentacle may be intended to indicate the earth, or

sublunar realm, which the seven planets circle and rule through the occult influence of their rays.

3. Seal Of Lilith

Chapter XIV [see page 94].

Two circles are enclosed by a double loop of cord in the shape of a figure eight on its side. The left circle bears around its edge the Hebrew words of *Job 26:13* – "By his Spirit he hath garnished the heavens; his hand hath formed the crooked serpent." Inside this verse is an upright pentagram. The Hebrew characters of the name Lilith are written in its points. At the centre is a lens-shaped figure with small lines radiating from it on all sides. The right circle bears the Hebrew names of the three angels, from the top clockwise Senoi (SNVI), Semangeloph (SMNGLVPh), and Sansenoi (SNSNVI). Inside this circle is a hexagram with the divine names of the six directions of space, from the top clockwise IHV, HVI, VHI, IVH, HIV and VIH. In the centre of the hexagram appears a stylized version of the name of God, Shaddai (ShDI) the Almighty. At the points in the Hebrew letters of this name are a total of seven small circles.

The braided border that crosses over itself is intended to indicate that the circles are opposite sides of a single disk. The verse from Job on the left circle refers to the creation of the "crooked serpent," which Kabbalists understood to mean Lilith. Probably a pentagram is used because it has five points, the number of letters in her Hebrew name. However it has many potent occult associations. In modern Western magic it is used to invoke and banish the powers of the elements. An upright pentagram is usually considered to be a positive symbol and an inverted pentagram a symbol of evil, although there is no hard and fast rule about this. The strange figure in the centre is almost certainly intended to stand for the female vulva, the gateway to the womb. The halo of radiant light around it, indicated by the small lines, shows that it is a heavenly symbol rather than one of earth.

The three angels on the right circle are those created by God to rule over Lilith. In the Jewish Midrash called the *Alphabet Of Ben Sira*, first published in Constantinople in 1519 but written during the 11th century, these three are sent by God to compel Lilith to return to Adam after she has fled away from him in anger. Although she refused to return, she swore an oath to the angels that whenever she saw their names or likenesses on an amulet she would not harm the child who possessed it. These names, usually accompanied by stylized images of the angels, appear on charms to protect women in childbirth and young infants. They seem to be used here both to compel the obedience of the spirit and to turn away her malice.

The hexagram, called the Shield of David, is one of the most ancient Hebrew occult symbols. It was used as early as the 7th century BC, and during the period of the Second Temple it often appears alongside the pentagram. No magical use can be proved for these early examples, however. Its employment for magical purposes can be demonstrated from the early Middle Ages. The Arabs used it also, calling it the Seal of Solomon. At some point in folklore the hexagram replaced the Tetragrammaton on the ring that Solomon used to compel the obedience of demons. Next to the Tetragrammaton it is the most potent instrument used in Jewish magic.

Frequently on Jewish magical drawing of the late Middle Ages and the Renaissance, the divine name Shaddai appears written in the centre of the hexagram. In the seal of Lilith it has seven small circles at its points to represent the seven ancient planets. In Gnostic terms they would stand for the seven archons of which Shaddai, or Yaldabaoth, is the head. The divine names of the directions of space are arranged about the hexagram in pairs of opposites, with IHV the name for Height at the top point and IVH the name for Depth at the bottom, and likewise for the other pairs.

4. Seal of Samael

Chapter XIV [see page 95].

The seal of Samael is identical to the seal of Lilith, except that in place of the pentagram there is a star formed from a central square and four triangles with their bases congruent to its sides. In these triangles are written the Hebrew characters of the name Samael (SMAL). Within the central square is a stylized phallus surrounded by short radiating lines.

The choice of the square is probably determined by the number of Hebrew letters in the name Samael. The erect phallus in the centre indicates masculine potency. It is radiant with rays of light to show that it is a divine, not an earthly, sexuality. Such undisguised sexual imagery is rare in Western occult drawings but common in those of the East, where the *linga* (phallus) and *yoni* (vulva) are frequently given prominent display. The exception is Western alchemy, the illustrations of which are laden with sexual imagery.

5. True Image Of Lilith

Chapter XVII [see page 109].

A stylized female figure composed of circles, spirals and curves sits facing outward with her sexual parts exposed. Her breasts, hands and feet are formed from mirror-opposite pairs of spirals. In her abdomen, above the vulva, a spiral serpent emerges from an upright open flask that is womb-shaped, curves around and between her breasts, and arches over her forehead with its mouth open and its forked tongue extended. The serpent is made up of alternating sections of black and white. The expression on the face of the figure is one of attentive calm. Three streams of particles extend from the crown of the head around both sides of the body to the lower part of the vaginal slit.

The first impression of this figure is that it is more Chinese or Indian than European. It almost appears to be a kind of

female Buddha sitting in profound contemplation. The serpent arising from the abdomen by a circuitous route to the point between the eyebrows may have been inspired by the serpent power of *kundalini* yoga. Its alternating colours, together with the pairs of opposite spirals, give an echo of the yin-yang dynamic balance of the universe and the doctrine of the cyclical return of the soul into bodies of flesh. It may be significant that the lower body of the serpent that lies inside the vessel has three and a half coils. This is the number of times *kundalini* is said to lie wrapped around the base of the spine.

There is also an impression of some alchemical influence. The vase from which the serpent arises has the appearance of the hermetically sealed flasks used in alchemy to mature the matter of the Great Work. If this view has any validity, the image obviously represents the moment of realization, when the Work has reached its fulfilment. Rainbows or electrical streams of energy flow out from the top of the head and return to the base of the spine, enclosing the body of the figure in a aural envelope that has much the shape of an apple when it is cut through the core from top to bottom.

A more probable influence is the doctrine of emanations of the Jewish Kabbalah, which postulates that the universe was not created all in one step, but is the final stage in a series of ten emanations of divine names or essences of progressively denser and darker substance. These emanations are represented in later diagrams by the Kabbalistic Tree which has ten fruit called *sephiroth* (from the Hebrew *sappir*, sapphire) upon its ten boughs. If the circular shapes of the head, the two breasts, the two hands, the womb-like vase, the abdomen and the two feet are regarded as standing for these *sephiroth*, then the figure bears a rough resemblance to the Kabbalistic Tree.

Even before the *sephiroth* were related to the model of a tree they were attributed to the various parts of the body of the heavenly man, Adam Kadmon. In abstract diagrams of the Tree of the Sephiroth, where the divine names are shown as

circles connected by lines or channels, the body of Adam Kadmon is sometimes laid over this framework to illustrate that the entire universe exists within him. Thus there is a well established precedent for equating the body of a divine being with the ten *sephiroth*, although Jewish mystics would find it sacrilegious to set these names within a female form. Less conventional Kabbalists working in a Gnostic tradition would not experience such strong scruples.

6. The Seal For Opening the Mouth

Chapter XXI [see page 133].

This is a lens-shaped figure in which is written the Hebrew words of *Hosea 13:14*, which literally translate: "I will ransom them from the power of the grave, I will redeem them from death: O death, I will be thy plague, O grave, I will be thy devouring." Within this figure is a large hexagram that has a star of five points in each angle and in its centre an open eye surrounded by five nails or pins. To the right of the hexagram is written in large Hebrew characters the name Abaddon (ABDVN), while to the left of the hexagram appears the name Lilith (LILITh).

As pointed out earlier, the lens may signify either the eye or the opening of the vagina. Since the reference in the verse is to the opening of the grave the latter meaning is more likely. There is a close occult connection between the passage into birth and the reverse but analogous passage into death. For this reason, in ancient societies corpses are often buried in the foetal position, sometimes in fat clay vessels that possess a womb shape. Some rites of passage simulate the act of child-birth to proclaim the death of the old life and rebirth into the new. The grave is the womb of Mother Earth. All living things issue from it and eventually return to it.

It may only be coincidence but there seems to be a numerical motif of seven and five. Each side of the lens-shaped figure is formed of seven words for a total of fourteen. If the pentagonal arrangement of the nails in the centre of the hexagram is

counted as a star, there are seven stars in the hexagram – an obvious reference to the seven ancient planets, the first or highest of which, Saturn, is given over to rule death. At the same time there are five nails and five letters in both the names.

The nails are a reference to the text of the manuscript, where it is directed that the magician should secure the corpse by five nails. They are pointing inward at the vulnerable eye in the centre of the hexagram because the eye is the way of access to the soul. In folklore, malefic influences are cast through the evil eye of sorcerers into the receptive eyes of innocents. Usually the evil eye was only considered to be dangerous if it was met with the gaze. People could protect themselves by turning away from it. The nails are intended to fence in the soul of the corpse, or more probably the spirit of black Lilith which enters the corpse, in exactly the same way that the actual nails of iron secure the dangerous spirit to the earth. They also prevent the malefic intentions of Lilith from issuing forth from the mouth of the corpse in the form of lies and deceits.

Abaddon, in later mythology the ruler of Hell, is more properly the name of Hell itself. Whether it is intended here as a substitute for Samael or to stand for the place of torment and burning, Gehenna, is not clear. Both meanings are appropriate. Abaddon is often confused in occult writings with the Greek devil, Apollyon.

7. Steiger's Seal Of Lilith

Journal entry of April 8, 1990 [see page 176].

The formation of this seal or sigil is quite simple and is explained in full by Steiger in his Journal. In the nine compartments of a tic-tack-toe grid the 22 letters of the Hebrew alphabet plus the final, or word-ending, forms of five of these letters are written in order, beginning with the top right cell and ending with the bottom left. This is done three times until all 27 of the letters have been entered onto the grid, and each cell has three letters. Then the letters in the name Lilith

(LILITh) are located on the grid, a piece of paper is placed over it, and straight lines are traced from letter to letter to form a figure, which is usually called a spirit sigil in modern magic. The sigil graphically embodies the occult power of the name.

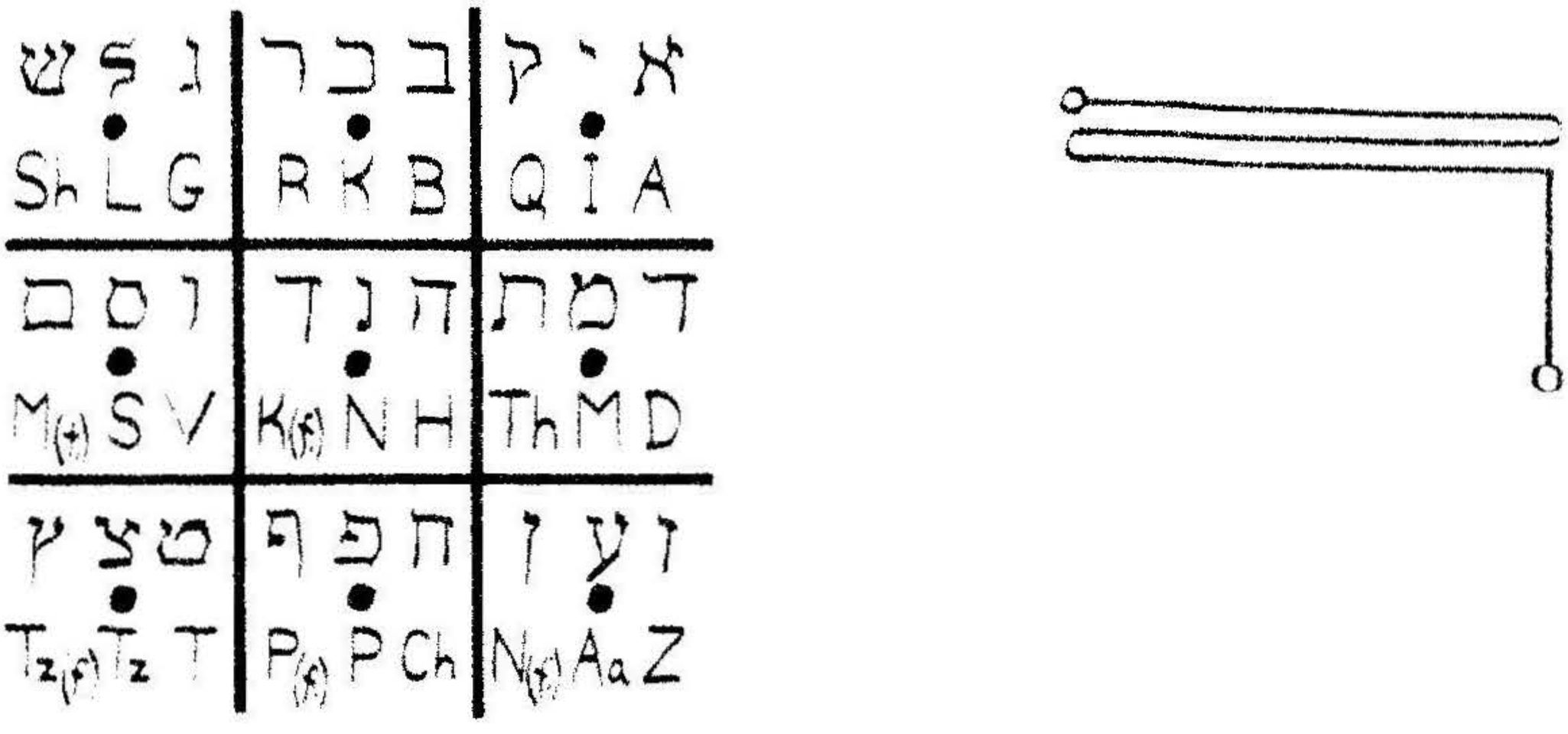

Figure 9: Kabbalistic Sigil of Lilith

Steiger has disguised this simple figure and made it more sexual by rotating it ninety degrees counter-clockwise and curving the lines, so that it resembles a stylized vulva in the form of the yin-yang symbol, with a male sperm cell at the top and a female egg at the bottom that has divided into four new cells.

8. Steiger's Dream Symbol

Journal entry of June 12, 1990 [see page 237].

This figure is a variation on the solar cross or swastika that is so common in magical and religious art throughout the ancient world. Gershom Scholem (*Kabbalah*, p. 362) mentions a synagogue in Capernaum dating from the 2nd or 3rd centuries, in which the swastika appears as a frieze decoration alongside the pentagram and hexagram. It is a mandala in its own right, being composed of four arms that turn in a circle, like scythes about a centre point.

Features that distinguish Steiger's swastika are the hooked and barbed terminations of the arms and the blind eyes or open vulvas within their compass. It has a vicious, almost insectival appearance as though ready to whirl and cut into living flesh with its envenomed hooks. Indeed if it is presumed to rotate in a counterclockwise direction it seems ready to cut into the already blind and bloody eyes with its curved blades. In Tibetan lore the swastika rotating clockwise is a positive constructive symbol whereas the swastika rotating counterclockwise is negative and destructive.

liber liith

A rediscovered Gnostic grimoire contains the stunning revelations that it was Lilith, Queen of Hell and Mother of all Demons, who fashioned Adam from the clay of the earth, and who visited Eve in the form of a great serpent to teach her the secret wisdom of Heaven.

The grimoire reveals in precise detail a practical system of sex magic taught to mankind by Lilith, with which she may be summoned as a lover and teacher. The working journal of the ill-fated German magician who rediscovered this lost necromantic text, and put into practice its obscene rituals, provides terrible evidence that some books are too dangerous to be permitted to exist.

Donald Tyson is a Canadian who lives in Halifax, Nova Scotia. He has written numerous works on the history and theory of Western ritual magic, scrying, runes, the Tarot, and the Kabbalah. The author of two occult novels, he edited the annotated edition of Cornelius Agrippa's Three Books of Occult Philosophy, *and is the inventor of rune dice.*

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